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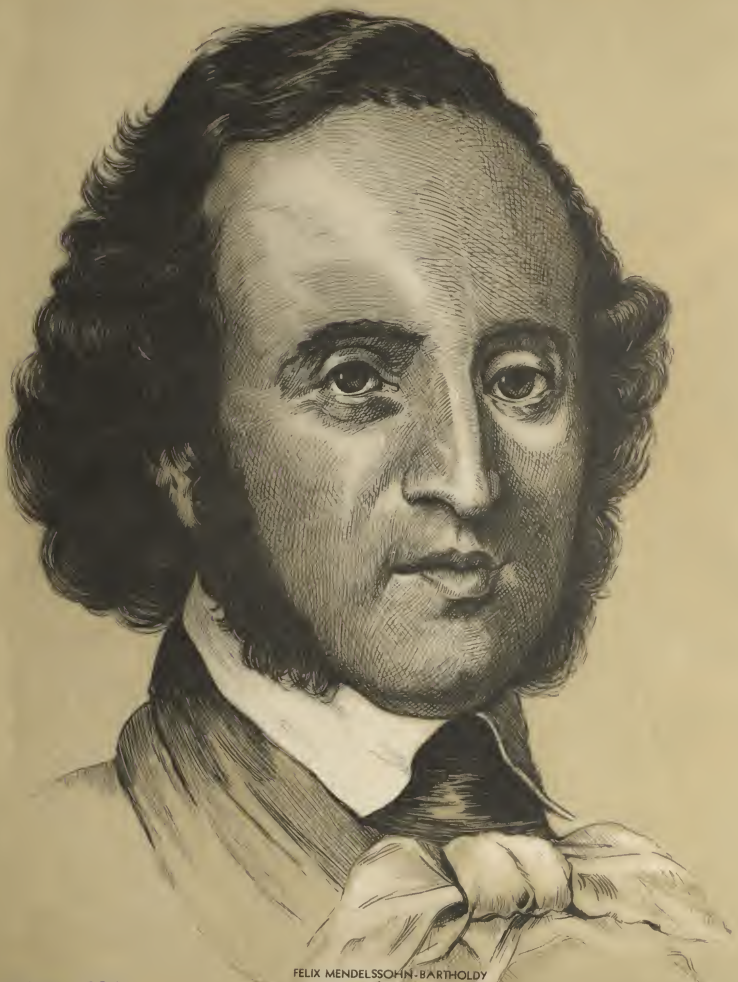
Volume 52, Number 11 (November 1934)

James Francis Cooke

THE ETUDE
Music Magazine



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November 1934

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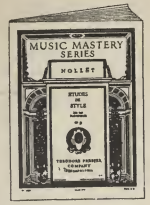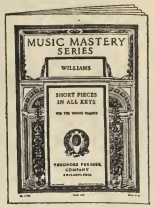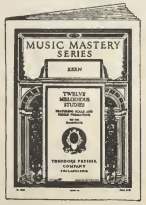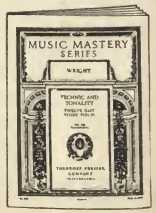
THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

VOLUME LII, NO. 11 NOVEMBER, 1934

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor JAMES FRANCIS COOKE

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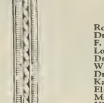
Associate Editor EDWARD ELLSWORTH HIPSHER

Vol. LII. No. 11 PRINTED IN THE UNITED STATES OF AMERICA NOVEMBER, 1934

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



OLE BULL

AN OLE BULL manuscript, autographed, has been discovered in Germany, by Ole Linge, a biographer of the celebrated Norwegian violinist. It is a *Siciliano e Tarantella, Op. 4*, for piano and violin for eight pages, and then fifty-two pages of orchestral score. It is said to be the only manuscript known, in Bull's own handwriting. The work was played for the first time in Breslau, in 1843 (and later in Copenhagen and Christianna, as well as on Ole Bull's first tour of America (1844-1846).

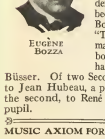
"ZAÏDE," an unfinished opera by Mozart, is announced for production at the Conservatory of Cologne. It is based on the same story as "The Elopement from the Seraglio," which was written three years later.

THE ST. DENNIS SILVER BAND won, for the eleventh time, the championship in the recent Annual West of England Bandmen's Festival, the seventh of these events, for which H. R. H., The Prince of Wales presented the silver challenge cup. The same organization has also twice won medals offered by the Prince to Eisteddfods, winning first place three times in succession.

AFTER EIGHTY-EIGHT YEARS of conservatism and singing without an instrument, the Somonauk United Presbyterian Church, established in 1846, five miles northwest of Sandwich, Illinois, has accepted an organ donated by Mrs. James A. Patten of Evanston, Illinois. Mrs. Patten is a descendant of founders of the church mentioned.

MISCHA ELMAN has been winning laurels in South America. Having been announced for four concerts in the huge Colon Theater of Buenos Aires, his success has been so great that it is reported that the manager has asked for four more programs.

THE NATIONAL COUNCIL and Board of Directors of the National Federation of Music Clubs met from September 6th to 9th in Chicago, with the National President, Mrs. John Alexander Jardine, in control. Two past National Presidents and representatives from thirty states discussed a definite program for the advancement of music and the National Biennial Conference in April at Philadelphia.



EUGÈNE BOZZA

THE GRAND PRIX DE ROME of the Academy of Fine Arts of Paris—probably the most coveted distinction of the student world of music—has been awarded to Eugène Bozza, for his cantata, "The Legend of Roukmani." M. Bozza was born in 1905, at Nice, and has been a pupil of Henri Büsser. Of two Second Prizes, the first went to Jean Hubeau, a pupil of Paul Dukas; and the second, to René Challan, another Büsser pupil.

THE BAND OF HIS MAJESTY'S GRENADIER GUARDS, "one of Britain's proudest possessions," is making a tour of Australia and at Melbourne it is participating in the centennial celebrations. On leaving Australia it will begin on December 5th a six weeks' tour of New Zealand.

"L'AMORE MEDICO (The Love Doctor)," the opera by Wolf-Ferrari, based on a play by Molière, had what is believed to have been its first performance in English when recently given at Rochester, New York, as a feature of the centennial festivities of the city.

ONE HUNDRED AND FIFTY-SEVEN SOCIETIES participated in the international musical contests held from August 12th to 15th at Geneva, Switzerland.

MARIAN ANDERSON, American contralto, sang during the past season seventy-eight concerts in the Scandinavian countries —Sweden, Norway, Denmark and Finland. In spring recitals in the Salle Gaveau of Paris created a demand for her appearance before the summer. A tour of the Continent will fill the present winter; and other European engagements will delay her return to America till November, 1935.

GUSTAV HOLST, the eminent English composer lately deceased, was interred in the north transept of Winchester Cathedral. During the funeral service Vaughan Williams directed the performance of several of the religious works of Holst, including the *Kyrie* from his "Mass in G minor."

SPECTACULAR OPERA in the Roman Amphitheater was a feature of the summer musical life of Verona, Italy. "La Gioconda," "Lucia di Lammermoor" and "Andrea Chenier" were presented with a chorus and supernumeraries numbering eighteen hundred and with one hundred and fifty in the orchestra.

THE PRIZE of one hundred dollars offered by The Caravan—the youth division of the New History Society—for a musical setting of the verses of its *The Song of the Caravan*, has been awarded to Mrs. Burt M. Hall of Evanston, Illinois.

MME. CLAUDE DEBUSSY, widow of the famous French composer of *L'Après-Midi d'un Faune* and "Pelléas et Mélisande," died in August, at Paris, at the age of seventy-two. She was a woman of charm and distinctive mentality who was an immense inspiration to her husband.

THE CHICAGO GRAND OPERA COMPANY has been reorganized for the present season with Harold F. McCormick, who did such a great service as chief patron of the former Chicago Civic Opera Company, as Honorary Chairman. Paul Longone is again general manager; and there is to be a season of six weeks, at the Civic Opera House on Wacker Drive.

"HIAWATHA," in the beautiful setting of Longfellow's poem by Coleridge-Taylor, has had an open air performance by the Scarborough (England) Amateur Operatic and Dramatic Society. It was given in an open air theater including a lake and island and surrounding trees as a perfect setting; and there was a chorus of three hundred voices, with one hundred in the ballet.

MEYERBEER has had something of a revival in Russia, there having been recent performances of "Les Huguenots" in Moscow and of "Le Prophète" in Leningrad.

HIS MAJESTY KING GEORGE V, as Colonel-in-Chief of the Manchester Regiment, made on July 17th the presentation of a set of silver drums, which had been purchased by a public subscription organized by the Lord Mayor of the city, to the 2nd Battalion of the regiment.

DUSOLINA GIANNINI is reported to have been "the recipient of an ovation which topped anything within memory" when she appeared as *Donna Anna* in Mozart's "Don Giovanni" at the Salzburg Festival of the late summer.

ETTORE PANIZZA, recently announced to have charge of the Italian repertoire of the Reich's Opera of Berlin, now comes to the Metropolitan Opera Company of New York, to interpret the Italian repertoire for some years in the hands of Tullio Serafin, who goes to be general manager of the Royal Opera of Rome.

"A CHRISTMAS TALE" and "The Chilkoot Maiden," two American operas by Eleanor Everest Freer, had performance on August 25th, at the Illinois Host House of the Century of Progress Exposition at Chicago.

THE NATIONAL ASSOCIATION OF ORGANISTS met in convention from September 10th to 14th, at Worcester, Massachusetts. Interesting features of the occasion were a demonstration of the possibilities of the two-manual organ by Willard Irving Nevins, a lecture-recital on "Negro Spirituals" by Harry Burleigh, an organ recital by Edwin Arthur Kraft, an "All Bach Program" by Hugh Porter, and an address on "The Organist's Greatest Opportunity to his Community" by A. Walter Kramer.

SIR DAN GODFREY led, on September 30th, his last concert as conductor of the Bournemouth (England) Municipal Orchestra, having passed his sixty-fifth birthday and thus been placed on the superannuated list by a ruling of the city Corporation. Sir Dan has held this position since 1895;—is it not an unprecedented service in a so important post? Composers owe him undying gratitude; for he gave to the world a first hearing of some two hundred and thirty-five of their works.

AMILCARE PONCHIELLI

THE FIRST CENTENARY of the birth of Amilcare Ponchielli, on August thirty-first, was celebrated by a three days' festival at Cremona, birthplace of the master. "La Gioconda," familiar to America, was given a performance, as was also "Il Figliuol Prodigo (The Prodigal Son)," a comparatively forgotten score which was brought back to notice by this event.

ERNEST BLOCH'S new Sacred Service was heard for the first time in Germany when performed on June 25th at the New Berlin Synagogue, under the direction of Alexander Weinbaum.

OF MUSICAL PERFORMANCES—opera and concert—New York, the American metropolis of entertainment activities, had 877 in the season between October 1, 1933, and June 1, 1934, a falling off of two hundred and twenty-eight from the same period of the previous year. Paris, from approximately October 1, 1933, to July 1, 1934, had 2,803 such performances—a gain of four hundred and seventy-five; so that quantitatively it seems to lead the world in the patronage of music.

HENRI WIENIAWSKI, celebrated Polish violinist of the last century, will have the centenary of his birth celebrated at Warsaw in the coming March.

RADIO RECEPTION has made such rapid improvement that instruments of yesterday are becoming speedily obsolete. The new "wide channel" reception, resulting from lately devised circuits, has greatly increased the fidelity of tonal quality and also the former narrowly restricted range of radio frequency. The Philco Company recently exhibited in New York an instrument by which Mme. Lucrezia Bori demonstrated a reception set with a musical range from fifty to seventy-five-hundred cycles.

THE "ORLANDO FURIOSO" of Handel had a revival when it was produced at the fifth festival of the German Handel Society, at Krefeld on the lower Rhine.

PERCIVAL PRICE

PERCIVAL PRICE, Dominion Carillonneur, in charge of the carillon of the Peace Tower of the House of Parliament of Ottawa, Canada, has been awarded the Pulitzer Traveling Scholarship in Music, for his symphonic work, "The St. Lawrence." He is a native of Canada and has studied in England, Belgium and Austria. The composition mentioned was inspired by the St. Lawrence River; and it is divided in four movements entitled, "The Islands," "The Rapids," "The Flat Lands" and "The Mountains."

(*Continued on page 691*)

MUSIC AXIOM FOR NOVEMBER

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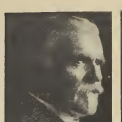
JACQUES IBERT—B. Paris, Apr. 15, 1890. Comp. Won Prix de Rome, Paris Con. His most important wks. are two ops., several ensemble numbers, sgs., pia. pcs. and a set of pcs. for harp.

McNAIR ILGENFRITZ—B. Missouri. Comp., pia. Pupil of Moskowski. Made special study of Oriental mus. Assn. with Ruth St. Denis. Pia pieces and songs, incl. *As We Part*. Res. Philia.



PAUL MARIE THEODORE VINCENT d'INDY—B. Paris, Mar. 27, 1851; d. there Dec. 2, 1931. Comp., cond., teacher. Pupil of César Franck. A founder, Schola Cantorum. Many wks.

JAN INGENHOVEN—B. Breda, Holland, May 12, 1876. Comp., cond. Studied in Breda, Rotterdam and Munich. Has cond. in Paris, Berlin and Munich (Philh. Orch.). Wks., str. quartets.

D. E. INGHELBRECHT—B. Paris, 1880. Comp., cond. Stud., Paris Cons. In 1928, asst. dir., Paris Opera-Comique. Cond., Pasdeloup Orch. Has written orch., chamber mus., songs.

FRANCES INGRAM—B. Liverpool. Dramatic contralto. Debut (1911) in Philia., with Chicago Opera Co. Has sung with various opera companies. Since 1915, has given many recitals.

ALICE CAREY INSKEEP—Singer, dir., educator. For many years, supvr. of pub. sch. mus., Cedar Rapids, Iowa. Dir., sch. mus. dept., Coe College. A *Fellow*, M.E.N.C. now on the Ed. of Trus.

MICHAIL MICHAILOVITCH IPPOLITOFF-IVANOFF—B. Gatchina, Nov. 19, 1859. Noted Russ. comp. Pupil of Rimsky-Korsakoff. Since 1906, dir., Moscow Cons. Many works.

JOHN IRELAND—B. Bowdon, Eng., 1879. Comp. Studied with Stanford. Has written orch. work, string quartets, piano and violin ensemble works, songs and organ pieces. See Booklet.

HERMANN IRION—Music industry executive. General manager of Steinway & Son. Former president, and for a number of years has been a member of the board of directors of C. Bechstein, Inc.

FATHER LUIS IRUARRIZAGA—B. Spain, August, 1901; d. April 12, 1928. Composer, organist, singer. Wrote many excellent vocal and organ pieces and a mass.

EDWARD ISAACS—B. Manchester, Eng., 1887. Comp., pia., cond. Studied at Manchester R.C.M. His works incl. a piano concerto. Still active musically, although listed in recent issues.

LEWIS M. ISAACS—B. N. Y., Jan. 10, 1877. Lawyer, comp., author. Studied with Marlowell, Sec., Mar. Hall, N.Y.C., Trans., Brooklyn Ass'n. Has written mixed works.

CHARLES D. ISAACSON—B. Brooklyn, N. Y., 1875; d. 1932. Critic, author, lecturer. An active worker in music circles. Assistant Critic to N. Goldmark, Ind., The Etude.

ANDRES ISASI—B. Bilbao, Spain, 1898. Comp., author. Pupil of Humperdinck. Has written symphonies, symphonic poems, quartet, violin and piano works. Res. Algiers, Spain.

JULIUS ISSERLIS—B. Kremenetz, Russia, Oct. 26, 1880. Pianist, teacher. Pupil of Pachulsky. In 1907-08, played with Safonoff and Altschuler in N. Y. Many European tours.

NICCOLO ISOUARD—B. Malta, Dec. 6, 1775; d. Paris, Mar. 23, 1818. Dram. comp., operist. Intimate of Rossini. Wrote 25 operas and operettas, some very successful.

EDGAR ISTEL—B. Mayence, Feb. 10, 1880. Comp., teacher, musicologist, lec. Has written many valuable literary works, also mixed, musical works, incl. an opera.

JOSÉ ITURBI—B. Valencia, Spain, Nov. 22, 1896. Pianist cond. At 17 grad. Paris Cons. Amer. debut with Philia. Orch. (1928). Has won great fame also as cond.

JOHN ITZEL—B. Baltimore, 1868; d. there July 21, 1922. Comp., dir. Studied at Peabody Cons. For 30 years, active in asst. management of Balt. Wm. sup. of bands and orchs.

CHARLES EDWARD IVES—B. Danbury, Conn., Oct. 20, 1874. Comp., org. Pupil of Dudley Buck, Shuttler, Parker. Has written symphonies, sonatas and many minor works.

MARIA IVOGUN—B. Pushpol, Hungary. Coloratura soprano. At 10, became member of Munich Opera. Has sung in America with Chicago Opera Co., and in Ger. with Berlin State Op.

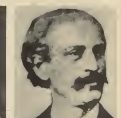
AGIDE JACCHIA—B. Lodi, Italy, Jan. 14, 1875; d. Milan, Italy, Nov. 29, 1932. Cond., comp., flutist. Pupil of Saladino and Faccio. Cond. with Italian opera cos. 1920, dir. of Boston Cons.

LEONORA JACKSON—B. Boston, Violinist. Pupil of Joachim at Royal Hochschule, Berlin. Has appeared with Nikisch and Patti. Has played with Boston and London Philh. orchestras.

FREDERICK JACOBI—B. San Francisco, May 4, 1891. Comp. His works have been presented by leading orchestras of Europe and Amer. Pupil of Farmer, composition; Goetschius, theory; Converse, concerto. Res. Mass.

SASCHA JACOBINOFF—B. Poltava, Sept. 8, 1886. Violinist, cond., teacher. Pupil of Flesch and Auer. Debut with N. Y. Philh. (1916). Many tours. Formerly fac. mem., Curtis Inst. Res. Phila.

SASCHA JACOBSEN—B. Finland. Violinist. Pupil of Kreisler at Inst. of Mus. Art., N. Y. American debut, N. Y., 1926. Berlin debut, 1927. Has made many tours, Europe and America.



SIMON E. JACOBSOHN—B. Mitau, Kurland, Dec. 21, 1859; d. Chicago, Oct. 7, 1902. Violinist, teacher. Was mem. Mendelssohn Quintet Club, Boston. Taught at Conn. Cons. and Cin. Mus. Coll.

JOSEPH GEORGE JACOBSON—B. So. Africa, Aug. 30, 1875. Comp., pia., teacher, critic. Studied in Berlin. Taught in So. Africa, also in Calif. Musicologist. Ed. Etude contr.

H. MAURICE JACQUET—Comp., cond., pia. Debut as pianist at 7. Active. Pupil of Thome, Pessard, Guilmant. Has written many comic operas and operettas and a ballet.

SALOMON JADASSOHN—B. Bessau, Aug. 13, 1831; d. Leipzig, Feb. 1, 1902. Noted comp., teacher. Pupil of Liszt, Prof. at Leipzig. Wrote many important works.

HERMANN JADLOWKER—B. Riga, Russia, 1870. Dram. tenor. Studied at Vienna Cons. Debut at Cologne (1899). Joined Cos. but in Faust (1910). Since 1912, at R. Opera, Berlin.

ALFRED JAELL—B. Trieste, Italy, Mar. 5, 1832; d. Paris, Feb. 27, 1882. Pianist. Pupil of father, Debut at Leipzig, 1852. Toured extensively, Europe and America. Wrote much.

FREDERICK JAGEL—B. Brooklyn, N. Y., 1897. Operatic tenor. Studied in N. Y. and Milan. Sang in opera in Italy. Since 1927 with Metro. Opera (debut as *Rhadames*).

EDUARD JAKOBOWSKI—Dramatic composer, whose fame rests on having written the music to Ernst Toller's first produced in London, 1932; since given over 1500 times.

PHILIP JAMES—B. Jersey City, May 17, 1890. Comp., cond., lecturer. On faculty, N. Y. U. Head Columbia. Many works incl. first prize composition in NBC 1931 award.

LEOS JANACEK—B. Hukvaldy, Moravia, July 3, 1854. Comp. Fr. Cz. (1881) and dir. Organ Sch. at Brünn. His opera "Jenufa" prod. at Metro., 1924. Other large works.

EMIL KARL JANSER—B. Lörrach, Switzerland, Apr. 25, 1876. Comp., cond., educ. Studied at Zurich Cons. Active in Springfield (Mass.) as orch. cond. Has written songs.

BERNARD H. JANSSEN—B. Germany, Aug. 31, 1862; d. N. Y., July, 1932. Comp. Studied with private tchrs. Wrote over 200 pieces — songs, ballads and instrumental works.

WERNER JANSSEN—B. N. Y., Jan. 1, 1899. Comp. Pupil of Converse, Chadwick, Friedheim. Has written orch. works (played in Europe and Amer.), musical comedies, songs.

EMILE JAQUES-DALCROZE—B. Vienna, July 6, 1865. Comp., educ. Founder of system for teaching esthetic rhythmics called "Eurhythmics." Has written mus. works.

MRS. JOHN ALEXANDER JARDINE President, National Federation of Music Clubs (elected 1934). Past pres., North Dakota Fed. Music Clubs. Resides, Fargo, North Dakota.

PHILIPP JARNACH—B. Cologne, Germany, 1892. Comp. Studied with Lavignac and Gédalge. Was prof., Zurich Cons. Has written symphonies, ensemble works, songs, choruses.

ARMAS JARNEFELT—B. Viborg, Finland, Aug. 14, 1869. Comp., cond. Studied at Helsingfors Cons. Was cond. of opera at Helsingfors and cond., R. Opera, Stockholm. Misc. large wks.

The "Boughten" Man

ONCE upon a time there was a "boughten" man—meaning a man who had worked himself to skin and bones to acquire an honorable name and then had sold that name for a mess of money.

The "boughten" man had forgotten all about what his mother had told him concerning certain things in life that are too precious ever to be sold. When the time came, he put his reputation down on his books as an asset and waited around for the highest bidder. The bidder came and gladly paid the price to use that name to beguile other people for financial gain.

Soon everybody commenced saying, "Why, his reputation was not much after all, if he valued his good name so lightly."

And the "boughten" man was much troubled and had many dreams.

On the first night he dreamt that he was a great clergyman and a man came to him and said, "You have made a fine reputation. Your name is known to millions who think you are a grand and noble character. It has cost you years of struggle and much money to gain their respect. Now is the time to cash in. Your admirers do not know that you smoke cigarettes, or what cigarettes you smoke Now, Doctor, perhaps there is some worthy charity to which you would like to contribute a considerable sum of money. Let us tell the world in print that you prefer our cigarettes and we will give you five thousand dollars. Nobody need know anything about the transaction, and you will do a lot of good in the world."

"Oh!" said the clergyman; "smoking cigarettes is one thing, but selling my name to ballyhoo them is another."

"Ah, that is nothing," replied the cigarette man. "Everybody is doing it."

And so the clergyman sold his good name; and, when people saw his picture in the papers and read the great man's sermonette on the hygienic benefits of cigarettes, they put their tongues in their cheeks. But the gentleman of the cloth didn't care. He had found a new means of adding to his income; and "ministers get little enough as it is."

The next night the "boughten" man dreamt that he was a great singer and before him there came a glib gentleman with a bottle. The glib gentleman exclaimed, "Have you ever thought how much more money you could earn if you had more publicity? Now let us have a picture of you using our gargle, and we will put it in three colors on the back of every important magazine. Thereafter, thousands more of people will want to hear you sing. Easy!" The singer took one thousand dollars for this publicity and thought to himself, "How much more the world must think of my art, now that they have seen how I gargle and learned the secret of my high C." But the people scratched their heads and said, "Isn't it pitiful? Art cannot mean very much to him."

Then the "boughten" man had a nightmare and dreamt that he was a society woman. After he had tossed long in wild dreams, a dapper young man appeared and said, "Madam, here is a check for five thousand dollars, for which we hope that you will give us the use of your name for advertising purposes."

"Why I never heard of such a thing!" bristled the social registerite. What would I be expected to advertise?"

"We haven't decided that yet," replied the young man. "You see, we will have to sell your name, before it can be used; and we haven't the least idea who the buyer will be."

BENJAMIN FRANKLIN
America's First and Greatest Advertising Man
He had no use for the "Boughten" Man

"Why!" exclaimed the dowager; "I should feel like a sandwich man parading the streets. The idea is very upsetting. You see, for generations my family have been people of the highest standing. They have never had anything to do with anything cheap or low or common—that is, with the exception of a few black sheep—such as every family has. Now, if I were to sell my name, I too should feel like a black sheep. It would ruin my social prestige!"

"Not at all," laughed the young man. "Your social prestige depends upon how many people know you are a social leader. We advertise that fact for you without charge. Now surely you would have no objections to a beautiful picture of yourself playing a magnificent piano in your drawing room, with your testimonial below. We will even write the testimonial and everything. All you have to do is accept this five thousand dollar check and to give us *carte blanche* to use your name and our judgment."

So the social registerite took the check and bought a lovely diamond ring; and when the advertisement came out she was revealed seated in a bath tub, holding a cake of Alabaster Soap.

Shortly thereafter the "boughten" man dreamt that he was a newspaper proprietor. He went to his editor at his desk, and said, "It so happens that I am interested in Signorina Begliocchi at the opera. Her voice—well, you know her voice is——, but her face is the loveliest on the continent. I promised her at supper last night that I would get you to do an editorial upon her. You are a genius at that."

"But," choked the editor, "everybody staggers when she sings."

"That's just it," whispered the proprietor. "It's your job to make them think it is art."

"And if I refuse?"

"You walk out," smiled the proprietor. And walk out the editor did, and to a better job on a paper that has no use for "boughten" men.

The following night the "boughten" man dreamt (after the manner of dreams known only to the disciples of Freud) that he was the representative of a great corporation delegated to buy the name of a famous banker. Into the plate glass and walnut sanctum of the financier he bravely passed himself beyond the

guard of secretaries, by representing himself to be a friend of the banker. Once there, he explained his mission by saying, "Mr. Acktion, you purchased a sixteen-cylinder Cortez last week, and I am authorized to offer you ten thousand dollars for a picture of yourself in your car in front of your home, with of course just a line giving your opinion of the car."

The banker suddenly flushed to a lobster shade and demanded, "Do you mean to say that a firm such as yours sent you to a banker on such a mission?"

"Well," stuttered the young man, "if the amount is too small, they might be willing to raise the figure to almost any price."

"Let us consider this as a hard and cold business proposition," said the banker. "In our business, my name is my bond. If I sold my name, it would mean selling the most precious thing I own. I am afraid that there is no price you or anyone else could mention that would be high enough to barter for my name; because with that name goes all of my business dignity, integrity and standing in the commercial world—in other words, my character. Character evidently means very little to you, as you worked your way in here through a lie. No one could ever again sell me a Cortez car, because such tactics imply that I would be paying very dearly for a certain amount of commercial rottenness in the form of falsely represented advertising with every car I bought. This game of buying names of everybody, from corner loafers to heads of the State and Church, has gone so far that it has become a farce. If anyone should attempt to buy a juror in any kind of trial, he would be guilty of malfeasance, punishable by fine and imprisonment. Yet certain advertisers do not hesitate to buy names, when everyone knows that they are bought, and therefore correspondingly worthless."

We are not a country of "boughten" men or "boughten" women. The revolting idea that "everyone has his price" hits really comparatively few Americans. The man or woman who sells a good name is very little different in spirit from the individual who sells his country. Benedict Arnold was merely a man who sold his good name to betray his nation. The "boughten" men and the racketeers are conspicuous; but we rarely hear of the scores of honest millions to whom a breach of character is unthinkable.

To be of any value whatsoever, all advertisements must be honest through and through. False advertising is like a paper bottom in a man of war. The American people are an honest people, and they are not long to be fooled by misrepresentations. Selling one's good name for testimonial purposes deserves an epithet so foul that no decent person could endure it. We believe in advertising, and we have had years of experience in it. The only testimonial, worth the paper on which it is written, is the unsolicited, frank expression of the individual who prizes his good name so highly that under no condition or for no consideration could he become a "boughten" man.

People who make music a part of their home life are, for the most part, citizens of ideals and honest intentions, who are horrified at the idea of the sale of anything so precious as a good name. Generally speaking, we have found that professional musicians have very high standards of ethics and character. Their honesty and their integrity in meeting their obligations, we have discovered through vast experience, to be exceptionally fine. They tell the truth, pay their bills and lead wholesome, exemplary lives. One of the great missions of music has been that of the employment of its activating emotional values, with the teaching of ethics and character building in juvenile education. Let the music lovers, musicians and music teachers be among the first to stand out against the perversion of honesty in advertising and business, represented by the "boughten" man—and, shall we say, the "boughten" woman. These things are too sacred to be held lightly.

No one has put the value of a good name into such telling words as—well, whoever you think it was that wrote Shakespeare's plays. Remember this from "Othello":

"Good name in man and woman, dear my lord,
Is the immediate jewel of their souls:
Who steals my purse, steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that which not enriches him,
And makes me poor indeed."

Or perhaps you prefer Benjamin Franklin's way of looking at it:

"A good name is hardly won and easily lost. Honor should be more zealously guarded than gold."

Incidentally, America has not yet produced a better authority upon advertising than Poor Richard.

PRIDE IN THE AMERICAN PIANO

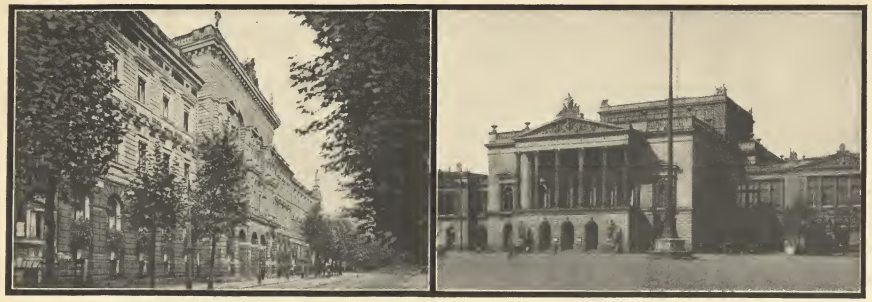
THE RESPECT COMMANDED by the American piano, from musicians of other lands, is a matter of well deserved patriotic pride. Some of our manufacturers have made instruments designed for export, that is, instruments designed to stand "impossible" climatic conditions, which is often accomplished at a considerable sacrifice of tone. For the most part, however, American pianos are made for the American market and are built for our own climatic conditions.

Artists who tour America are often very extravagant in their praises of our American pianos. Upon the part of some American musicians there is the suspicion that the generous pocketbooks of the manufacturers may have influenced the artists' opinions. We have talked with many of these artists in Europe, when they have expressed themselves freely, and we have found that they have been even more enthusiastic than in their printed statements. There are many very fine pianos made in Europe, but we have found numerous European artists who have not hesitated to express their decided preference for American pianos.

The American piano is something of which every American may be proud. It is one of the finest artistic products of our country. The first American piano, made by John Behrent of Philadelphia, one year before the signing of the Declaration of Independence, was the pioneer of a vast number of excellent instruments manufactured since in America. Many American born manufacturers have been leaders in the industry; but we have also benefited from the services of makers from other lands, notably Germany, who have brought their valuable talents to the art and industry of piano making and, with the means and the opportunities of the New World, have evolved incomparable instruments.

While America has reason to be proud of its fine pianos, we have had some manufacturers who have put out contraptions that were little better than musical soap boxes. Thousands of purchasers have been swindled by unscrupulous merchants who have put pianos on the market that fell to pieces in a few years and were in the end far more expensive than pianos which cost many times as much. The moral is—do not try to get a piano too cheap. Substantial materials always cost more than poor materials, and good workmanship is always at a premium. Do not be fooled by snide advertisements of conscienceless dealers. Do not expect to get an eight hundred dollar piano at a bargain sale for two hundred and ninety-five dollars.

Consult a good tuner and also a conscientious teacher, before you make a decision about purchasing a piano. Buy a well known make, if you really want to be on the safe side.



THE STATE CONSERVATORY OF LEIPZIG THE NEUES THEATER OF LEIPZIG

Famous German Musical Centers

LEIPZIG

TWENTY-SECOND IN THE SERIES OF MUSICAL TRAVELOGUES

By JAMES FRANCIS COOKE

IN NO COUNTRY of the world is the importance of technic so reverently regarded as in Germany. The appetite for *Genauigkeit* (meticulously accurate scientific information) is insatiable in the Reich. In France, Great Britain, Italy, Germany, Switzerland, Holland, Scandinavia and the United States, technic in many lines of endeavor has reached the highest pinnacles; but it is more or less confined to groups which depend upon technic for existence. In Germany, however, it would seem that the entire land and all its people are technicalized. Its school system is based upon principles of almost fabulous exactness. Its civil government is a system of political cog-wheels into which the people seem to be naturally born. Its army was a fighting machine of amazing efficiency. There is something about Germany which lends itself to this spirit of technic. When its citizens fail to fit in or rebel against it, they move to other lands, as they did in the great revolution in the forties, when we here obtained so many individual pioneering Germans who became such excellent American citizens.

America has gained enormously by brushing up against the technic of Germany. We, as the youthful commonwealth of the world, needed this badly. We have sent our students to German medical, industrial, chemical and philosophical schools; and they have come back with a proper reverence for exact information, which in time has become a part of our own educational system. On the other hand, we never have made a fetish of technic, save in some special proprietary systems. What has happened to us has happened to other countries of the world, notably England, France, Hungary and Russia, where the technic of piano-playing, for instance, has risen to magnificent heights. Technic is valuable only in proportion to its need. Too much technic is another phrase for machine worship. Too little is the synonym of incompetency. Yet, for the most part, piano-playing, in many quarters of the United States, has suffered in late years because of too little rather than too much technic.

Where Technical Training Becomes Ridiculous

THAT TECHNIC has been exaggerated in German musical systems of the past is readily admitted by many German pedagogues. Time and again we have visited art galleries of other European countries and there encountered German students, Baedeker in hand, reading with the myopic patience the descriptions of great paintings, in microscopically small type, but giving only a fleeting glance at the painting itself, before proceeding to the next one. The American tourist, on the other hand, is inclined to give very little attention to any guide or book of reference but to spend his time mooning aimlessly from one painting to the next, enjoying the beauties of the works, of course, but giving unfortunately little intelligent attention to their technical significance. Obviously the system of the German is quite as bad as that of the American, and the real method of artistic appreciation lies half way between. In recent years German musical pedagogues have given less emphasis to the dry bones of technic and more to artistic interpretation. We have indulged in this more or less elaborate preamble in order that the reader may grasp any future remarks upon the significance of technic in the German musical institutions.

Every German city of size has its music center, and the regard of the populace for these institutions is one of the best means of estimating the German respect for the art of music. In some American cities the musical conservatories are looked upon with little more pride than that which might be given to a new filling station. In Germany, however, the music school is regarded with as much respect as are the other leading civic institutions of the community. Its head, indeed, may be elevated to become Privy-councillor (Hofrat) of the government. He ranks with the civic leaders, the University professors, the military officers, and is regarded as a personage of importance. Music, to the German, is a vital element in life; and those who have to do with it seriously are people engaged in its service who are looked upon as those to whom proper respect should be paid.

Musical Centers

IN THE HISTORY of German musical art there have been many musical and conservatory centers. Possibly the most famous of all is Leipzig, though in more recent years Berlin and Munich (which, because of their peculiar importance, have been given special chapters in this series) have come to the front. After Leipzig, the most famous centers are Stuttgart, Dresden, Frankfort am Main, Würzburg, Cologne, Karlsruhe, Hamburg and others such as Bayreuth, Weimar and Eisenach, more famed for their past performances. Vienna and Salzburg are, of course, Austrian.

Leipzig derives its name as "the place of the Lime Trees." As a music center it antedates the formation of the Gewandhaus Concerts and the Conservatorium, but its reputation was widely enhanced by the foundation of these institutions. All over Germany you will hear that Leipzig is a "Geschäftstadt" or business city; and you perhaps will be led to have something in mind like Indianapolis, Newark or even Pittsburgh. In reality it gives the casual visitor very little suggestion of a city given over entirely to business. This is partly because the business enterprises are often romantically housed. The writer always has found it a very charming place. Its cultural and educational life are upon a very high plane; and the city itself, with its pleasant parks, clean streets and fine public buildings, theaters and museum, is a very agreeable place in which to live. Every time we go to Leipzig we want to go again, and that is the best test of a city. Probably more American musicians have received their European training in Leipzig than in any other city.

When you are in Leipzig, try to arrange to stay over Sunday and go to the famous St. Thomas' Church to hear the *Thomaner*, the wonderful *à cappella* boys' choir of some sixty members. This choir developed from a boarding school, the "Schola Thomana," which dates from 1212. Today the school is just the same as a modern German high school (Gymnasium). On Fridays the *Thomaner* may be heard in a liturgical divine service and at noon on Saturday they frequently sing a motette *à cappella* and sometimes a cantata with organ and orchestra. At Easter the "St. Matthew Passion" of Bach is given and on Festival days the "B Minor Mass." *Thomaner* have broadcast over sixty of Bach's cantatas and plan to do two hundred in all, during the next few years. Bach is quite as much a musical patron saint in Leipzig as in Eisenach.

The City of Bach

JOHANN SEBASTIAN BACH lived to the age of sixty-five. He spent twenty-seven years in Leipzig—over half of his creative life. He was summoned, in 1723, to Leipzig as the director of the Thomas School of Choir Boys which supplied the singers for the churches of St. Thomas and St. Nicholas. He remained in Leipzig until his death in 1750. Therefore it was in the Saxon city that he composed the "Mass in B Minor," the famous cantatas and the magnificent "Passions," all masterpieces which will ever remain as pinnacles of art.

Although Bach was a great personage in the town and commanded the respect of the citizens, they did not, on the whole, possess the vision required to measure his immortal greatness. He was submitted to all sorts of humiliations and irritations by tactless people, fortunately long since buried in graves of oblivion. Instead of laying everything aside to help this great genius, they seemed to go out of their way to belittle and harass him. Every year the world's realization of the greatness of Bach increases. When in Leipzig, you should go first to the St. Thomas Church, one of the really great shrines of music, happily splendidly preserved and now under the musical direction of the able organist, Professor Ramin, who some time ago toured America.

Perhaps you will next attempt to discover the house on the "Brühl" where Richard Wagner was born; but you will be doomed to disappointment, as it has been pulled down.

The New Hall

LET US THEN GO to the Neue Gewandhaus, the fine concert hall seating nearly 1600 people. The building, which is spacious and significant, dates from 1884, but owes its existence to very much more venerable musical events known as the Gewandhaus concerts. The name is derived from the original building, in which the merchants or drapers displayed their *Gewand* (cloth). The building is a most excellent one and, at the time of its erection, was the model of its type.

The concerts date from the time of Bach but were first given in the Gewandhaus about 1781. The city of Leipzig celebrated the one hundred and fiftieth anniversary of these concerts in 1931. There is nothing in Leipzig which gives its citizens more pride than the Gewandhaus concerts. Even in the days of deep privation after the war, the Leipzigers seemed willing to make almost any sacrifice to continue their subscriptions to the Gewandhaus concerts. The Gewandhaus has sixteen hundred seats,

but to thirteen hundred of these seats certain families have a kind of hereditary choice because their ancestors long ago supported the building of the Gewandhaus. Many of the most famous conductors have been at the director's desk during the nearly two centuries of the existence of these concerts. Among them have been Mendelssohn, Hiller, Gade, Rietz, Reinecke, Nikisch and Furtwängler.

(Continued in December ETUDE)

The Sand Tables in Music Teaching

By CORNWELL LONGYEAR

IT IS POSSIBLE to make the sand table serve the music teacher in such a way as to bring her younger pupils, especially those of the kindergarten ages, much profitable instruction and drill in the rudiments, also in learning scales and the various key signatures. This method brings into play both the mental and the motor processes and not only delights the beginner but also prevents the development of listlessness at and distaste for the keyboard before he is ready to play.

Procure for your sand table the best white sand available, sticks or straws of assorted colors and lengths, a set of eight marbles, such as the boys use in their games, two white or black ones and one each of each of the spectrum colors, red, orange, yellow, green, blue and violet and another set of the same colors and number but larger, also a few white dry beans such as are used for baking. If the color scheme cannot be followed out in the marbles, wooden beads for stringing may be substituted.

Getting Essentials

WITH THESE materials, much can be done with excellent results. Among the things that the children may be taught to do in the sand are:

1. Draw *the five lines* about one inch apart by using a pencil or small stick to represent the *staff*.

2. *Divide the staff into measures:* Colored sticks of the proper length laid across the lines and spaces of the staff.

3. *Make the clef signs:* These may be practiced in the sand before being placed on the staff lines and spaces.

4. *Whole notes* are represented by the larger marbles or wooden beads. At first, teach the spaces by placing the large marbles in the spaces and naming them, using different colors for each note. Likewise teach lines. In teaching the lines and spaces it would be well to have a duplication of two of the colors. For instance, "F" in the first space and "F" on the fifth line should be represented by the same colored marble or bead. Also "E" on the first line and "E" in the fourth space should be alike in color.

5. *Half notes:* Use the larger marble at the right of which is placed a 3-inch stick of the same color.

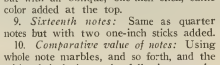
6. *Dotted half notes:* At the right of a half note, place one of the white beans. This applies to all other dotted notes, as marble (♩) plus bean (dot) equals a dotted quarter (♩.).

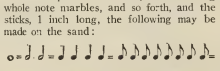
7. *Quarter notes:* Use the smaller marbles and place the corresponding colored stick (3-inch) at the right.

8. *Eighth notes:* Same as quarter notes but with an oblique, one-inch stick, same color added at the top.

9. *Sixteenth notes:* Same as quarter notes but with two one-inch sticks added.

10. *Comparative value of notes:* Using whole note marbles, and so forth, and the sticks, 1 inch long, the following may be made on the sand:





This work could be enlarged upon as need required.

11. *Scales:* Use smaller marbles. For example, C major: white marble on a short added line for "C," red for "D," orange for "E," yellow for "F," green for "G," blue for "A," violet for "B" and white for the keynote "C," as at the beginning. Use the same order for each succeeding scale, though the colors fall on different notes.

12. *Signatures:* The key signatures may be made by using small sticks (1 inch or less) as follows: ♯, ♮, ♭. The time signatures require large numbers cut from a calendar and a small colored stick as 4/4, 3/4, 2/4, C, and so forth.

The thoughtful teacher, with the foregoing suggestions will be able to use the devices mentioned in a great many ways to her credit. Often it can be used when pupils come before their hour or while a previous lesson is being finished. Also, during a studio pupil recital, the sand table may be made to speak for itself by being filled with musical symbols in attractive colors and arrangement. An older pupil could prepare it for an exhibit. Sand tables, marbles and colored sticks have a particular fascination for the little ones. They will be delighted and profit thereby.

Don't You Know

THAT Edmund Lacard, the most famous detective of France, was trained to be a professional musician?

That Sir Edward Elgar, as a youth, conducted a band in a lunatic asylum for five years?

That Ferruccio Busoni, once regarded solely as a pianist, has gained since his death wide recognition as an ultra-modern composer?

That physical educational experts are laying more and more stress upon music with bodily exercise, for developing physical rhythm?

That the "howling" of the wind is due to the change of pitch as wind passes through "chinks and crannies" at varying wind velocities?

That one American Musical Fraternity, Phi Mu Alpha, has fifty-seven chapters and over six thousand active and alumni members?

"A musical country is one in which music is a part of its daily life, more than a country that produces great music or composers. Therefore America is a musicol country, in my opinion. All throughout America, even in little towns not to be found on the maps, are musical clubs, community choirs, efforts at a town band or orchestra."—Ossip Gabrilowitsch.

Getting Pupils in 1763

(From Goethe's Boyhood)

By E. A. BENDIXEN

IT IS amusing to read how the young Wolfgang von Goethe was attracted to his first piano teacher. "For some time," Goethe writes in his autobiography, "Dichtung und Wahrheit" ("Fact and Fiction"), "the question of music lessons for us two children had been discussed *pro* and *con* between our parents. We were only mildly interested, having had no encouraging reports from those of our young friends who were then enjoying (?) the to us doubtful privilege." (Goethe was then in his fourteenth, his sister Cornelia in her thirteenth year.) "That we were to 'study piano' had been at last definitely determined; only the choice of a fitting master was still a matter of dispute. This would have dragged on if fate had not helped us to a speedy decision.

"One day I happened to stroll into the home of a young friend who was just in the midst of his piano lesson and found his teacher to be a most charming man. For all the fingers he had a nickname by which he called each in the jolliest fashion, when they were used. The black and white keys also had their picturesque appellations, and even the tones themselves appeared under figurative names. Such a motley company now went to work right merrily. Application and tempo became easy and attractive and, inasmuch as the pupil was put into the best of humor, the lesson progressed most satisfactorily.

"Arrived at home I immediately importuned my parents to be serious about the music lessons and let us have this incomparable master. They, however, still held back and made inquiries; they heard nothing bad but also nothing particularly good. I, meanwhile, had told my sister all about the jolly lesson. We were most impatient now to begin and really succeeded in having this particular teacher engaged.

The first lesson and subsequent ones, it seems, were a great disappointment. For, as we read further, "The reading of notes came first and, as all fun was absent during this procedure, we consoled ourselves with the hope that, when he would go to the piano and the fingers would come into action, all the gay performance would begin. Alas, neither the keyboard nor the fingering offered opportunity for amusing metaphor. The black and white keys remained as dry as the notes on and between the five lines. We heard not a syllable of 'Tom Thumb,' 'Diddle-Dum' or the 'Gold-Finger'; and the man's face remained as imperturbable during the dry instructions as it had been during the display of his dry humor at my friend's lesson. My sister reproached me bitterly for having deceived her and really believed I had invented it all. But even I was dumbfounded and learned but little during these first lessons, although the man proceeded properly enough; for I still expected the former fun to crop up, and I endeavored to pacify my sister from one lesson to another. Yet all remained dry and technical and I could never have solved the riddle if chance had not done so.

"One of my playfellows happened to come into the room where we were just having a piano lesson and, lo! suddenly the fountain of mirth gushed forth in full play. 'Tom Thumb,' 'Deedle-Dum,' 'Wriggle' and 'Dangle,' as he called the fingers, 'Fatkin' and 'Gatkin' ("F" and "G"), 'Feetkin' and 'Geetkin' (F♯ and G♯) reappeared and did the most astonishing stunts. My young friend hardly stopped laughing and was delighted at the possibility of learning so much in such an amusing manner. Before leaving he swore he would not rest until his parents would procure for him this excellent master."

(Editor's Note: This graphic picture by the great German tone-poet very succinctly illustrates the fine-cut hunger of all children for a picturesque and imaginative background during the early piano lessons. How Goethe and his sister would have rejoiced over such a book as "Music Ploy for Every day"! Indeed, if music hod been presented to Goethe in an interesting manner his whole life attitude to the art might have been changed.)

An Antique Spanish Pianoforte

By ALICE M. HUTCHINGS

ONE OF the most interesting antiques, especially in a musical way, at Mission Inn in Riverside, California, is the pianoforte made in Seville in 1788 by John Marmol, pianoforte maker to his Catholic Majesty, Charles III of Spain. It is of time mellowed walnut with inlaid bands of lighter colored wood, and is thirty inches high by sixty inches long and twenty-one inches wide.

The name-board over the yellowed keys is inscribed in quaint ornate letters, "Juan del Marmol en Sevilla Pencionado por el Rey Nuestro Senor Ano de 1788, No. 488." The number would indicate that this was a popular form of instrument during the eighteenth century. The first pianoforte was made and exhibited in Italy in 1709.

The much worn keys are of ivory and ebony and comprise five octaves, the lowest note being G. Some of the strings are missing, but the hammers and other mechanisms are in fairly good condition. The three sostenuto dampers are especially interesting. They are brass knobbed and at the left of the keyboard, and they are manipulated by the hand instead of by foot pedals.

There is a lure about these ancient instruments that carries one into the atmosphere of the composers of those quaint melodies of their period.

A SPANISH PIANOFORTE

Making the Trill Beautiful

Proper Diagnosis and Treatment Remove Ordinary Difficulties

AN AUTHORITATIVE DISCUSSION OF AN IMPORTANT INTERPRETATIVE SUBJECT BY THE EMINENT MUSICAL SCHOLAR

DR. PERCY GOETSCHIUS

THE ART of music—not perhaps in its loftiest sense, but in its more external and practical aspects—has always been decidedly prone to the generous use of the musical ornaments, or "graces," as they are called; just as our fair sisters consider manifold adornments essential, as contributing to their natural grace and charm, quite aside from the inherent serious and noble qualities which distinguish their real selves.

While musical ornaments are not indispensable (as is proven in many classic and ecclesiastic compositions), they are nevertheless necessary, when applied in the proper place and proportion; for they enliven, enrich, and certainly do beautify what might otherwise be too sober, stiff, and simple a product.

Musical Ornaments

THERE WAS A PERIOD in musical history (notably in the seventeenth and eighteenth centuries) when the ornaments were so exuberant, not to say extravagant, that they often overshadowed and disfigured the simple and sufficiently expressive melodic line, so that the result was in many cases a sort of caricature of the real melody. But, in the course of time, discerning minds began to recognize the true purpose and the artistic and even *emotional* potentialities of some of the ornaments, so that a great number of those in use were abandoned, until only about a half-dozen of them remained in vogue; and these have survived to this day, as being sufficiently distinctive and effective. In Dr. Theodore Baker's "Dictionary of Musical Terms," article *gracia*, will be found a fairly complete list of the ornaments of earlier days, with the interpretation (in some cases conjectural) of the current manner of their execution.

For a long time the ornaments were applied exclusively to the melody of the pieces; but, keeping pace with the spirit of discrimination, they also took their place, at times, in the other and lower harmonic parts. Thus they struck deeper and entered more vitally into the texture of the music, until, in the later classic era, as in our own day, they became more and more essential, and contributed manifestly to the total artistic and emotional quality of the music.

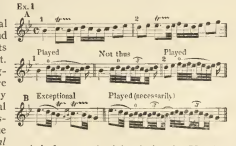
The Trill

OF THESE HALF-DOZEN *graces*, which have proved their value and held their own, one of the most important is the trill, or shake. This consists in the rapid alternation of the principal tone (the one to be "trilled") *with its upper neighboring-note*. There could be no exception to this form, save in the case of the comparatively rare inverted trill, for which the *lower* neighbor was taken. (For an example, see the last 15 measures of Beethoven's "Sonata, Op. 101"—lowest voice.

The "Classic" Trill

IN HIS ARTICLE on the trill, Dr. Baker informs us that "in the seventeenth and eighteenth, and early in the nineteenth centuries, a common practice was to *begin* the trill with the upper neighbor." And again, "in modern music, the trill generally begins with the principal note." And this is the point upon which I desire to lay great stress, for reasons that will appear: namely, that it was the very general rule for the trill, in its original (and therefore authentic) application, to *begin with the upper neighboring-note*. The judicious interpreter must bear this in mind when playing the music of early writers (from Bach to Chopin), if he would reproduce faithfully the method of execution which was certainly intended at that time in the life of the trill—at least in the large majority of instances. I do not mean that this original rule was absolutely unalterable; there were exceptions (by no means rare), conditioned by the surrounding beats—chiefly by the location and length of the tones preceding the trill—and these exceptions were complacently left to the discretion and good taste of the performer.

For illustration of the correct form,



A is from a clavichord piece by Handel, and is a typical example of the early (classic) employment of the trill, beginning with the upper neighbor, and *not* with the principal tone.

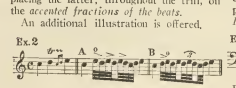
At B, however, the execution is necessarily exceptional; that is, it is played in what we shall call the "modern" manner, by beginning with the principal tone, because of the quick run into the trill-tone, in both cases.

It is easy to see how this important old rule came to be misunderstood, neglected, and finally rejected. Aside from the rather too prevalent indifference of the music student (of which we teachers have ample confirmation), it does surely involve some mental effort to play *d* where one sees the note *e* (as in Ex. 1 A); in other words, to calculate and substitute the *upper neighbor* of the tone that confronts us. No doubt the composers themselves, either from thoughtlessness, or possibly from ignorance, are partly to blame for our general disregard of the original rule. And this is deplorable; for there are at least two undeniable advantages in the traditional method of executing the trill.

Two Advantages of the Classic Trill

FIRST: WHAT gives the trill its "tang," its specific piquant embellishing quality, is, of course, the presence of the upper neighboring-note, the tone that is foreign to the harmony; and, in consequence, the effectiveness of the trill must depend largely, if not altogether, upon the *degree of prominence* given to this foreign tone—the actual embellishing factor. Hence the insistence of our classic forbears upon *beginning* with the upper neighbor, thus placing the latter, throughout the trill, on the *accented fractions of the beats*.

An additional illustration is offered,

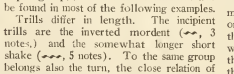


in which the interpretation at (a) is correct, while that at (b) is weak and uneven.

When, on the contrary, the embellishing foreign tone occupies, throughout, the intermediate *unaccented* fractions of the beat, it produces a weak, pale sort of ornament that has little or nothing of the desirable pungency. There is a striking difference in the effect of d-c-d-c, and of ♯d-c-d, in the chord of C: the first *is* an embellishment of the tone c, the other is a feeble wobble of it. There need be no fear that the emphasis thus given to the foreign tone (upper neighbor) distorts the harmony: the accompanying chord always takes care of that, since it clearly indicates which is the principal tone.

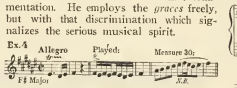
The second advantage of the "classic" trill is the smoothness it imparts to the final turn (the concluding notes of the trill), which is almost without exception shaped in unchanged, uniform rhythm—avoiding the awkward jolt that results from the triplet or quintolet figure in the final group. This can be verified by comparing Ex. 1 A (uniform rhythm) with B (necessitating a triplet group); and the same condition will be found in most of the following examples.

Trills differ in length. The incipient trills are the inverted mordent (𝆑, 3 notes.) and the somewhat longer short shake (𝆑, 5 notes). To the same group belongs also the turn, the close relation of which to the trill merits very particular and insistent mention: it *always* begins with the upper neighbor, as does the classic trill. For an example of this noteworthy coincidence we quote from the "Third Symphony" of Haydn.

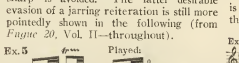


Chronological Survey of the Trill

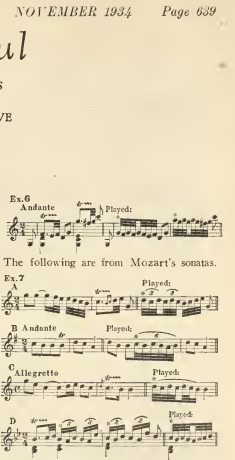
AND NOW LET US examine some specimens of the trill, in chronological order, beginning with J. S. Bach, whose music falls in the era of abundant ornamentation. He employs the *graces* freely, but with that discrimination which signalizes the serious musical spirit.



This is from *Fugue 13* of Vol. II of the "Well-Tempered Clavichord." The first trill begins with F-sharp (not with E-sharp), since Bach surely intended this unique F-sharp major theme to begin with the keynote. The case is entirely different in measure 30: this figure is not a trill but simply a paraphrase of the first note of the theme, in response to the composer's momentary harmonic and rhythmic purpose. In measure 32 the quick repetition of B-sharp is avoided. The latter desirable evasion of a jarring reiteration is still more pointedly shown in the following (from *Fugue 20*, Vol. II—throughout).



Proceeding next to Haydn ("First Symphony"), one instance will suffice.

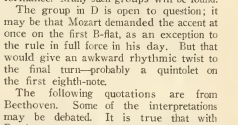


The following are from Mozart's sonatas.

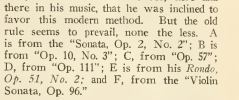
The grace-note *d*, before this trill in C, does not argue against the rule; it is a "reminder" of the correct manner of performance. Many such groups will be found.

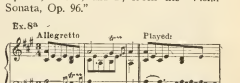
The group in D is open to question; it may be that Mozart demanded the accent at once on the first B-flat, as an exception to the rule in full force in his day. But that would give an awkward rhythmic twist to the final turn—probably a quintolet on the first eighth-note.

The following quotations are from Beethoven. Some of the interpretations may be debated. It is true that with Beethoven we approach the modern usage of beginning the trill with the principal tone, and there are evidences, here and there in his music, that he was inclined to favor this modern method. But the old rule seems to prevail, none the less. A is from the "Sonata, Op. 2, No. 2"; B is from "Op. 10, No. 3"; C, from "Op. 57"; D, from "Op. 111"; E is from his *Rondo, Op. 51, No. 2;* and F, from the "Violin Sonata, Op. 96."

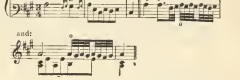


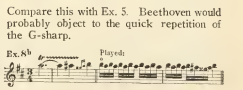
Compare this with Ex. 5. Beethoven would probably object to the quick repetition of the G-sharp.





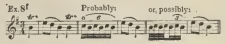
The jerky triplet near the end of this trill is unavoidable, for Beethoven prescribes the ending he desires.





Here, as in Ex. 7 D, it is possible that the exceptional form was intended, beginning upon the principal tone *c*. Use your own judgment; but do not overlook the ease with which the above suggestion rounds out the final turn of the trill.

Ex. 8

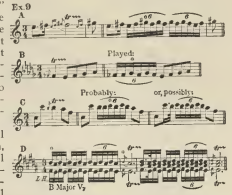


It is not unlikely that the majority of violinists will oppose lively objections to the mode of execution marked "probably." Franz Kneisel played it according to the second version (beginning with *b*), despite the inequality of the rhythm, insisting that Beethoven did not intend a final turn. It is also not at all unlikely that some violinists may, after subjecting the two versions to thoughtful comparison, come to the conclusion that Beethoven himself envisaged this unique trill in the classic manner (our first version).

Distinctive specimens of the long trill are found in the last sonatas of Beethoven, who evidently regarded the trill as a vital emotional—not a mere "ornamental"—auxiliary. (We would recommend a careful perusal of the fine essay by Edwin Hall Pierce on "The Significance of the Trill in Beethoven's most mature works," in the *Musical Quarterly* of April, 1929.) See the last pages of Beethoven's "Sonata, Op. 109" and "Op. 111"; also the closing section of Mendelssohn's *Wedding March*. The execution of these trills depends upon circumstances, and the judgment of the player.

In turning, finally, to Chopin, we witness a growing disposition to abandon the old classic rule of the trill, in favor of the present fashion of beginning with the principal tone, the trill-tone itself. Hence, while Chopin surely favored the classic manner, on the whole, there are many trills in his music that evidently demand the modern form or, at least, are open to question. Here follow a few random specimens: A is from his *36th Mazurka*, B, from *Mazurka 37*; C, from *Mazurka 15*; D, from the *Polonaise-Fantasie, Op. 61*.

Ex. 9



The manner of execution at D is unmistakable—measures 2 and 4 in 32nd-notes. See also Chopin's *Mazurka, No. 21*, measures 39-40; played the same as in the above example B, emphasizing the upper neighbor.

The Modern Trill

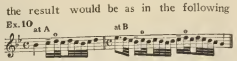
SUBSEQUENT TO the era of Chopin, the preference for the modern form is seen to grow steadily. In the music of Mendelssohn, Schumann and Brahms, the modern method may be said to prevail, although there are a good many cases in which these masters clearly intended the classic form. Nowadays the modern manner has, perhaps unfortunately, become so universal that even such trills as that shown in our Ex. 5 (Bach) are apt to be misinterpreted. That is to say, the player is pretty sure to begin his trill with the note he *sees* on the beat—the principal tone—and joggles the final turn into shape as best he may.

The incentive in this essay has been to throw some light into the hazy atmosphere of this important ornament, from the beacon provided by the history of its origin and its fairly predominant application in the works of classic masters. After all is said and done, the interpretation and performance of the majority of trills must (like everything else in music) always depend upon enlightened judgment, good taste, and rational consideration of the historic era to which the trill in question belongs.

A Significant Compromise

UPON PURELY personal responsibility, we venture to suggest a compromise concerning the execution of trills, which, though simple and inoffensive, appeals to us as an extremely significant hint, worthy of strong emphasis. And that is to begin the trill with the principal tone, but *to pause upon that tone just long enough to include the one following fraction of the group*, before starting the actual trill *with the upper neighbor*. Applied to our Ex. 1, the result would be as in the following

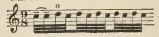
Ex. 10 at A at B



This method (of which there is a *hint* in Ex. 9 D, third measure) secures three very real advantages:

(1) It allows the player to strike the note he *sees*, in beginning the trill;
(2) It inevitably throws the emphasis upon the *upper neighbor*; and
(3) It provides, with very few exceptions, for a smooth and even tune. Furthermore, it is practicable in ninety-nine cases of a hundred. The only exceptions will be in such instances as Ex. 5 (to avoid the quick repetition); in short shakes, as in Ex. 7 B; and where the acciaccatura gives unalterable shape to the trill, as in Ex. 7 C, or in Ex. 9 A, B, and C. It may be tested on the trill at the beginning of the *Adagio* in Beethoven's "Sonata, Op. 31, No. 1."

Ex. 11



also in measure 27.

Simply *dwell an instant* upon the trill-tone; it will not be noticed. This applies chiefly to the modern trill; the classic trills should be played correctly.

An Evening with the "Waltz King"

By PAUL ALTHOF

Translated from the German

By SAMUEL BOWMAN

WHEN WHAT WAS MORTAL of the life companion of the world famous Johann Strauss was interred in the tomb containing the remains of the composer of "The Beautiful Blue Danube" and other internationally known waltzes, as well as of his many light operas, the entire city of Vienna went into mourning.

A woman, blessed with a poetical mind and of infinite personal charm, she was an inspiration to her brilliant husband; and she made their beautiful homes, both in Vienna and in the country, the centers of the musical and intellectual circles of her city. The greatest artists, in both music and painting, whose names were famous throughout the world of culture, delighted in attending the Musical Soirees which were features of the Strauss home life. A photograph of a group of notables partaking in the pleasures of one of these evenings is presented herewith. It gives some idea as to the brilliance of the musical entertainments of Frau Strauss. This photograph really is taken from a famous painting commemorating one of these social events.

The fame of Johann Strauss rested, and still rests, not alone upon those wonderful waltzes, which entranced music lovers of fifty years ago, which caused frequenters of ballrooms throughout the civilized world to float in the "mazes of the waltz," which still remain as the highest type of dance music, and which still inspire those who enjoy the best music as an accompaniment to the pleasures of the dance. There are also his light operas, such as "Die Fledermaus (The Bat)," "Der Zigeunerbaron (The Gipsy Baron)," and "Eine Nacht in Venedig (A Night in Venice)," which were among those of the master's operettas which set the musical world atingle, with their exquisite melodies and infectious rhythms.

Domestic Felicity

IT WAS DUE to the inspiration and to the indefatigable energy of his charming wife that the three operettas named were given to the world. It was also due to her that he achieved his greatest success when his grand opera, "Cagliostro," had its premiere performance in the magnificent Vienna Opera House. This work was later acclaimed in Berlin and in other capitals and musical centers of Europe.

The marriage of Johann Strauss, who was of the Christian faith, with the beautiful and intellectual daughter of a fine Hungarian Jewish family, was a romance which created a great sensation at the time. Strauss had enjoyed great favor at the Austrian Court, which did not willingly accord recognition to those of the Jewish religion; but the charm and personality of Frau Strauss soon overcame all opposition, so that she became a welcome member in the highest social circles of Vienna.

The Fruits of Service

THE ESTEEM and veneration in which Johann Strauss was held in his native city is evidenced by the magnificent monument to his memory, in the City Park of Vienna, where he stands, as in life, gracefully posed and playing on his beloved violin, and with all the natural magnetism with which he conducted his great orchestra.

His devoted wife lived to see and to share the honors done to her illustrious husband in the great Johann Strauss Centenary Jubilee, with its brilliant musical festival, and the unveiling of the wonderful Strauss Monument, by Hellmer, in the City Park of Vienna, as already mentioned. She was present also at the dedication of the bronze relief portrait, by the famous sculptor, Gustav Guerschner, when it was placed on the residence where Strauss first saw the light of day.

In 1928 Frau Strauss gave to the world the correspondence of her celebrated husband; published as "Johann Strauss Schreibt Briefe (Letters of Johann Strauss)," which were received with great favor. Her last brilliant musicale was held in May, 1929, when a program of Strauss compositions was presented before a distinguished assemblage.

Frau Strauss' Obsequies

IT WAS at half past two o'clock of the afternoon of March 12th, 1932, and with the Protestant Church of the Central Cemetery crowded to the doors by friends of Frau Johann Strauss and her family. Every illustrious name in the musical, literary and artistic life of Vienna was represented in the dolorous gathering.

Frau Gerhardt, the well known Viennese Opera star, sang the litany of Schubert, *Rest in Peace, Faithful Soul*, with accompaniment on the organ; and the Weiner Mannergesangverein, of which Adele Strauss had been for many years an honorary member, sang the beautiful "Twenty-third Psalm" of Schubert. Floral offerings were magnificent and were a testimony to the esteem and love in which this "First Lady of Musical Vienna" was held. Among those present were the two sons, Dr. Hans Epstein-Strauss and Julius Epstein.

Thus was Adele Strauss laid to rest in the monumental sepulcher erected for Johann Strauss; and there she sleeps at the side of the immortal musician to whose happiness and success her life had been devoted.

A SOIREE AT THE HOME OF JOHANN STRAUSS

Seated at the piano is Strauss, with his wife looking over his shoulder. Behind her is Johannes Brahms. Seated at the player's left is Carl Goldmark, the eminent composer. Standing at the end of the piano is the virtuoso, Alfred Grünfeld.

"The Larghetto from the Clarinet Quintet of Mozart, as an organ transcription, is as spiritual and chaste as a Raphael Madonna."—EDWARD A. MUELLER.

ST. JOHN'S COLLEGE CHAPEL, FROM THE BACKS

CLARE COLLEGE BRIDGE

CAIUS COLLEGE, GATE OF HONOR

Cambridge, the Beautiful

A Letter from an Etude Friend in Old Cambridge

ONE OF the delights of the privilege of editing THE ETUDE MUSIC MAGAZINE has been the ceaseless letters from ETUDE enthusiasts located in all parts of the world. THE ETUDE is edited by Americans who are very proud of the laudable musical activities of their country, but who likewise are intensely proud of the international staff of contributors maintaining a world-wide outlook upon all musical matters.

One of our valued ETUDE friends for many years has been the Rev. Herbert Barton Greenop, of Cambridge, England. We are reprinting herewith a part of a letter recently received from him and with this some beautiful views of the magnificent and venerable college buildings which make Cambridge one of the loveliest university cities of the world. These views are taken from a welcome gift album, "Just Cambridge."

The standards of musical culture at Cambridge, like those at Oxford, have been for many centuries the pride of England. The Rev. Greenop's letter says, in part:

"THE ETUDE still gives me great pleasure. As I have said on previous occasions, I can think of no publication which is so wide in its range and so stimulating. I always lend my copies to those who are enthusiastic about music in Cambridge. In Cambridge we possess many flourishing Musical Societies, some connected directly with the University and some not so; but all the members are very enthusiastic and give up a great deal of their spare time, very often in a busy life, for music. This term we have enjoyed recitals by Arthur Rubinstein, Egon Petri and Cortot; unfortunately, I was unable to hear this great French pianist, but I am told his rendering was very wonderful. The recital by Egon Petri was of a very cultured order and exceedingly charming. Curiously, I heard him in Cambridge, in the same hall, on the same day of the week, just twenty-five years ago; and my admiration for his charming playing was this time increased and in no way diminished. We have just placed a new organ in King's College Chapel, at a cost of £9,000. It is, as you may know, a very wonderful building—unique—and the College is very proud of its choir.

"I enclose a copy of a book of photographic views of Cambridge and its Colleges. The title is a very true one: 'Just Cambridge'; and if you were to come on a visit you would not be disappointed. Of course one loses the effect of the beautiful tints of the buildings and the color of the pleasant green sward; but we have not reached the standard of 'Nature Photography' as yet I have also added one or two photographs of my own College—Emmanuel—as this must be of interest to you, for here John Harvard was educated, of whom I need say no more than that we are very proud of him! I typed a few

GIRTON COLLEGE

TRINITY COLLEGE GATEWAY

KING'S COLLEGE CHAPEL

KING'S COLLEGE, FROM THE BACKS

JESUS COLLEGE, THE GATEWAY

notes on King's College. They are inexcusably slender and you must pardon this, as I had not the account I desired at hand, but they will convey some slight idea of the size of the building. I have not been able to obtain the latest information about the details of the new Organ at King's. The organ case is unchanged. Up to the present the instrument has cost over £10,000.

"Ten days ago, we lost our organist at Emmanuel College—Dr. E. W. Naylor. Some years ago he obtained the Ricordi Prize for an opera which you may know—"The Angelus." He composed many anthems and much choral music for the Festivals; and in addition he wrote a very scholarly work on "Virginal Music" and another on the "Music of Shakespeare." He was very clever but never exhibited irritability when trying to teach the very dull the elements of pianoforte technique. Through a mistake which grieved me, they failed to notify me of the time of the Memorial Service which was held in our College Chapel. Mr. Bernhard Ord, organist of King's, played. It so happened that I was passing on a bus just as the cortège left the College. The police, out of respect, held up the heavy traffic for fully five minutes and no one complained. As I looked down I saw the congregation in their gowns (all men) clustered around the College entrance paying their last respects. All the faculties were represented: Divinity, Music, Medicine, Law, Letters. As I looked down on their faces, men who differed from one another in so many respects, I could not help thinking that, in spite of what we often read, Music still dominates the minds of men, and that E. W. Naylor had struck in life some chords which were resounding in the hearts of those present. They were very sorry. It is only on these rare occasions that we see it expressed. I listened, years ago, to the beautiful lectures which he used to deliver, musically illustrated, without fee or reward, to all who cared to attend. The College provided the lecture room and a tiny piano of four-octave compass. I never knew how he managed it, but he possessed the most beautiful touch on the piano I ever heard."

The Two-Century-Old Organ of King's Chapel

"THE organ of King's Chapel is attributed to Renatus Harris, 1688, who substituted it for an old instrument by Dallam, 1606. It is probable that some portions of it go as far back as the time of Henry VIII. The angels with trumpets, which are in place of older decorations, were introduced in 1859, at which date the organ was enlarged.

The Organ Screen

"THE organ screen (1532-36) is a peer to the roof. It is superb. Many visitors, unhappily, overlook its singular beauty, in hunting for the initials of Henry VIII with Anne Boleyn: H and A with true-lovers' knots entwined. These are, of course, interesting, whereas the screen is beautiful. The cost of the stalls and screen was £1,333. 6. 8.—estimated as equal to £16,000 in the late nineteenth century. Under the present abnormal conditions, an estimate would be valueless for purposes of comparison. The singing of the King's College Chapel Choir is in harmony with the beauty of its surroundings."

How to Hold Your Pupils Longer

By John W. Schaum

EVERY TEACHER is interested in devices that will augment the number of lessons that the pupil takes. This article presents a very practical scheme which has aided the author in maintaining his large class of students at peak interest.

The plan consists of giving each student a musical reward card* for every five weeks of daily high quality practice. When the pupil has acquired the complete set of sixteen cards, he is awarded a gold lyre clasp pin, and his name is inscribed on an honor roll. To achieve this distinction he will have to study a minimum of eighty lessons or two full seasons.

The Game Begun

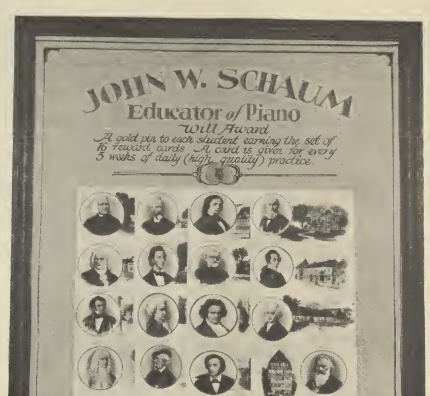
THE IDEA is an exploitation of the collecting impulse which is very potent in children, as evidenced by their accumulation of stamps, coins, rocks, cigar bands, street-car transfers, and so on. The pupil is encouraged to purchase a small inexpensive photograph album from the local five and ten cent store and to paste his prize cards by means of gummed art corners into this album. Once started with his first card in the album, the student is inspired to collect the entire set; and it is not long before he is inquiring, "When do I get my next card"? or "May I have Schubert for my next reward picture"? Thus the pupil is launched on a two-year period of study. This allows ample opportunity to win him over to the joys of a musical education and to inspire him to further effort.

In order to keep this objective constantly before all the students, an attractively framed poster (twenty by twenty-five inches) hangs in the studio anteroom. See accompanying illustration. This poster fully explains how the gold pin may be earned and also has the entire set of music cards mounted to it in artistic formation. A gold pin is appropriately placed upon it. The poster also contains space for an honor roll of fifty names.

Everybody's Chance

THE WHOLE PROJECT can be made at low cost, by a professional sign painter. An important feature of the idea is that it is non-competitive. Every student can achieve the honor, since the reward is given not only for great proficiency but also for marked effort. Thus the average or even the backward child has the same chance as the great talent, for everyone can show earnest endeavor.

This plan is frankly one of "sugar-coating," but the average child who studies music does not subscribe to the wornout "Art for Art's Sake" motto. He wants a target to aim at. He aspires to achieve specific tangible honors, as the masters did. The great Leschetizky believed in awards. He himself won a gold medal for his skill in his early youth. Who can measure the effect that this distinction had in shaping his later career? Rachmaninoff won the great gold medal at the Moscow Conservatory. This reward inspired him to greater accomplishments. Busoni won the coveted Rubinstein prize which acted as a great stimulus to his future achievements. Sometime in the life of nearly every musical celebrity there has been some tangible award or honor to his credit, in addition to artistic ability. Like attracts like. Success stimulates greater success. Awards for merit lead to meritorious achievements.



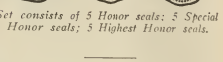
A STUDIO PUPIL'S RECORD

The author recently addressed the Wisconsin Music Teachers Association, at their annual convention in Milwaukee. An explanation of this system of reward cards was included in the lecture.

The teachers thought the scheme an excellent one. Among the questions asked was, "What comes after the two-year period?" Anticipating that this same question will arise in the reader's mind, a suggestion for a follow-on period of two years is offered, which should sustain interest.

The next award used by this teacher is a gold album of composers pendant.† In place of reward cards, large gold honor seals are awarded for every five weeks of practice. See illustration 2. At the completion of this second period, instead of his name being placed upon an honor roll he is awarded a parchment certificate at the next student recital.

Following this comes another two-year period, for which the student is given his choice of a metronome or a bust statue of his favorite composer. A practical feature of the scheme is that it can be varied to fit any special needs of the teacher in charge of the pupil, or of any unusual situation.



Set consists of 5 Honor seals; 5 Special Honor seals; 5 Highest Honor seals.

The Musical Pepper Box

Worse Affliction

"How sad when a prima donna discovers that she can no longer sing!"

"Still sadder when she doesn't discover it!"—*Boston Transcript.*

* * * * *

"*Dough*" *or Don't*

Dell: "Why do you sit at this end of the piano?"

Nell: "Well, we've only really paid for the first two octaves so far."

* * * * *

For Safety's Sake

Landlady: "You always sing while you're taking your morning shower, Mr. Gay. Why do you do that?"

Boarder: "The bathroom door won't stay locked."

* * * * *

Discriminating Dad

Henderson: "So your son doesn't want to take music lessons?"

Wilkerson: "No. He wants to learn to play the saxophone."

* * * * *

*Reward cards for music pupils, as used by the writer, are issued by the publishers of The Etude. The set consists of sixteen cards, each one devoted to one composer and having on one side a colored photograph and the birthplace, and on the reverse side a short biography with a facsimile of a manuscript and an autograph of the composer. This makes a condensed biography, suitable for young minds.

† Obtainable through the publishers of The Etude.

Musical Racketeers

The Claque and Its Long Career

By Maud M. Hutcheson

A GOOD DEAL of prominence has been recently given by the daily press, to the story of a certain movie star who failed to pay her publicity man. This sort of incident flares up occasionally; and when it does the older generation heaves a sigh and asks, "What *is* the world coming to?" Contrary to general belief, however, the paid press agent is not a phenomenon of our time alone. While his power has increased tremendously during the last decade or so, the growth of his influence, as witnessed by the colorful story of the claque, can be traced far back into history. In many countries the claque is a time honored "racket." The artist, who does not employ the claque, may sing magnificently, only to find her efforts go unnoticed; whereas the performer who has paid toll to these musical parasites may sit back content while they blister their hands applauding her art which is obviously mediocre. In many provincial European theaters the paid applauder has become such a nuisance that the audience has been known to rebel and dispute the acclaim of the claque.

Even in this era of wide-spread knowledge the word *claque* has a ring unfamiliar to the ears of the multitude; yet the institution is one of proud and ancient origin. Of the functions of the body, but little is commonly known; but much depends on their faithful performance.

The Encyclopedia Britannica defines "claque" as "An organized body of professional applauders in the French theaters (Fr. *Claquer*—to clap the hands)." This custom of professional applauding, however, dates back to classical times, when organized bands of Roman youths were assembled to start the cheers demanded by ambitious patricians after a display of their dramatic talents. In fact history says that on one occasion Nero—vain as he was vicious—had five thousand young soldiers placed among the spectators in the Circus Maximus, to shout in loud approval of his acting.

Vanity Feeders Revived

WITH THIS DISPLAY of human vanity in the early ages, the curtain is for centuries dropped on the custom of hiring applauders. When it goes up again the claque has reappeared in Paris. Although it is said that in the sixteenth century the French poet, Jean Daurat, paid his applauders by distributing free seats for his plays, the claque as an institution did not become organized until 1820. The two villians, who are said to have been responsible for the organization of the claque, bore the names of Porcher and Saulon. In that year an office, known as *l'assurance des succes dramatiques*, was opened in Paris "for the supply of claquers;" and is it not of interest to know that "any number of them could be ordered in a way similar to the ordering of 'extras' for a motion picture production of today?"

Showmanship demands that the audience be pleased. Some artists are not satisfied to run the chance of appearing before a lethargic and unresponsive audience more concerned in the boa constrictor like performance of digesting an over generous dinner than in listening to music. The artist knows the gregarious weakness of mankind and knows full well that the average individual is influenced in many things by the behavior of others. If he sees another yawn, he catches the contagion. Tears and applause are somewhat similar. The parade of success is irresistable. It is said that the great Liszt was not above sending bouquets of flowers to himself at his concerts.

The Plan of Battle

THE CLAQUE of the last century seems to have been about as highly organized as the average government department. Under the claque chief—and a most important figure he was too—we find the subordinates carefully detailed to their several duties. They were divided into:

"(1) Commissaires—who scattered among the audience and called the attention of their neighbors to good parts of the play;

(2) Rieurs—who laughed loudly at the jokes;

(3) Pâmeuses—who fainted with emotional excitement;

(4) Pleureurs — generally women, who feigned tears by holding their handkerchiefs to their eyes;

(5) Sangloteures—who sobbed hysterically;

(6) Chatouilleurs—the ticklers, who kept the audience in good humor;

(7) Moucheurs—usually well dressed elderly gentlemen, who blew their noses during pathetic scenes;

(8) Bisseurs—who clapped their hands and cried, 'bis! bis!'—to secure encores."

THE CLAQUE OF YESTERDAY
From a German Caricature

The manager of the claque is known as the *Chef de Claque;* he is the *interpréteur de succes dramatique*. Beware of him. He is the head racketeer of his profession. He may be expected to appear at the last two or three rehearsals; and it is he who decides what is funny enough for laughter, what is distressing enough for tears, or what requires applause. His henchmen are scattered through the house, with often a solid mass in the center of the orchestra section—a sort of flying wing, as it were. At his signal they come into action; and, if they do not save the piece, they at least salve the feelings of the performer. Many attempts have been made in many countries to abolish the claque; but, like tipping, it seems to be an evil that is ineradicable. In opera it is more or less chronic. The Théâtre Francais abolished it in 1878, and the Grand Opéra, somewhat later; but all this has been about as effective as legislation against the measles. So, from all of this, it looks as if the present day efficiency expert was not without his forerunner!

The Past Survives

THE CLAQUE is still an important institution in Europe. Visitors to the Paris theaters know something of its operations; and a young diplomat who recently visited Rumania and Greece tells of having witnessed its effectiveness in Bucharest and Athens. It was for Shakespeare, too, "Hamlet" and "The Merchant of Venice," that these hired groups were on hand to start the clapping.

What makes the claque of particular interest on the continent of North America is that it is today said to be a powerful force at the Metropolitan Opera in New York City. There are tricks in all trades; yet it will surprise the man in the street to learn that even the great Caruso would "never have dreamed of walking out on the stage unless he had 'friends' in the house to applaud his entrance. . . . This trustworthy action was indispensable to Caruso's operatic routine, and he assured it to himself through the distribution of free seats."* It is said that he was in the habit of purchasing two hundred dollars worth of seats for each of his own performances, and that (Latin that he was!) *he always saw that the locations were the best in the house!*

In this procedure, however, Caruso was only following the tradition established by artists even greater than he. Wagner, himself, gave special orders for applause from the claque, at designated points, when the first production of his "Tannhäuser" was given in Vienna; and it is a matter of record that "neither Mascagni nor Puccini considered a première of one of his operas complete without the presence of Alfredo Mercuri,"* a claque leader whose name is legendary in the world of music.

When Applause Becomes Art

A POINT, which should not be passed over in mentioning these claque chiefs of history, is that, to those who became famous the aesthetic in their profession was of a much more important consideration than the financial. Their artistic appreciation was kept keen; and on occasion they even refused to sponsor singers in whose talents they had no faith. This is true not only of the great Morena but also of Auguste and David, long celebrated powers at the Paris Opéra.

At the Metropolitan Opera the army of claquers is, according to report, usually distributed in groups in strategic parts of the house. In stressing their usefulness to the performers on the stage, Mr. Pitts Sanborn explains that "The claque sustains a début which, without its ministrations, fear might paralyze."

Many seem to think, however, that the claque is just as necessary to the audience as to the artist. Music is common to every language, but the untutored listener cannot discern its delicate shades of expression, and it so happens that audiences are made up in the majority of those who are not trained in things musical. In order to applaud some particularly difficult performances with the necessary degree of intelligence, it would be essential to know the score by heart. Often the claquers do, so that explains why we of the ignorant masses seem to want to wait until the applause starts, before we take courage and join in. And certainly anyone who has known what it is to expose himself to the withering scorn of the musically sophisticated—by clapping, for instance, between movements at a symphony concert—will wait for that more happy day when musical culture shall have become general to mankind, before too fervidly condemning a more or less intelligent dependence upon the professional guide to applause.

The Continent Transplanted

A FEW YEARS AGO the New York Music Critic, Louis Sherwin, in the *New York Evening Post* made the following graphic remarks about the Claque abuse at the Metropolitan Opera House:

"If you observe, upon your next visit to the Metropolitan Opera House, a serious little man, who seems to have the cares of all the arts upon his shoulders, you must not mistake him for one of the officials of the establishment. That is, to be accurate, not one of the official officials. All the real satraps of the Metropolitan take their cue from the magnificent imperturbability of Mr. Gatti.

"The man I mean is a little chap in a dyed mustache and a tuxedo—not a dinner jacket—a tuxedo that fits him where it touches. He looks somewhat like a cross between a barber on the loose and a busted viola player. And, though he is not one of the official officials, he is quite an essential part of the Met's machinery, a king as absolute in his domain as Mr. Gatti himself. He is the chef de claque.

"In case you imagine this estimate of his importance is exaggerated, there are letters in the files of a colleague that might disturb your imagination. They were written to the predecessor of the present chef de claque, letters written pathetically, beseechingly and, what is more, inclosing checks. One in particular, is almost abject in tone. It implores the leader of the horny-handed: "Have mercy! Do not destroy me!" And it is signed Enrico Caruso.

"Now one might reasonably suppose that if there were one artist on earth who could afford to ignore or thumb his nose at a paid claque it was Caruso. But it seems that such suppositions are neither reasonable nor accurate.

"The present chef de claque is named Ludovico. He is a prosperous, serious little man who takes his functions very much in earnest. The income of the claque, or rather of the chefs de claque, comes from

*"In Defense of the Claque," by Pitts Sanborn, in *Harper's Magazine*, March, 1931.

two sources: from the sale of the tickets given to them and from subsidies exacted from the artists. They get, I am informed, three hundred tickets for each performance. Of these they sell two hundred and fifty. The other fifty are given to experienced accompanists plus fifty cents apiece in times of prosperity and about ten cents apiece just now. It needs only fifty pairs of well-calloused hands, scattered throughout the house, to lead and stimulate the applause of the crowd.

"The two greatest tragedies in the history of the New York claque were the death of Caruso and the retirement of Frances Alda. The latter was generally and popularly known as the claque's Mamma, especially when she gave a recital at Carnegie Hall. The only time you see and hear the claque there is when one of the Met. singers is on tap.

"Ten and fifteen years ago the East Side bought most of the tickets for Caruso performances from the claque. Standing room went at anything from a dollar and a half up, while blind seats in the dress circle were sold for three, four or even five dollars.

"Wagner suffered tremendously for a while, because, even with Toscanini conducting, fifteen cents was the best price the claque could get for its admission tickets to German lyric drama. Then, almost suddenly, the vogue changed and admission for Wagner performances brought as much as Verdi.

"The only artist one hears of who ever defied the claque was Melba. This occurred in Chicago, where the chef de claque was one Arluk, once a citizen of Odessa and now proprietor of a club in New York. This was quite a subterranean sensation in opera circles. Campanini supported the claque and eventually the diva had to surrender."

Making the Piano Sing

By Lula D. Hopkins

The great composers and pianists, Henselt, Chopin, Thalberg and Rubinstein, were particularly noted for the singing qualities of tone and touch in their playing. Thalberg even called his piano method "L'Art du Chant" ("The Art of Singing").

Much of the legato expression that can be accomplished with trained fingers is sometimes carried out by use of the damper pedal. This calls for less technical skill but necessitates a fine sensibility and discriminating taste in regard to the employment of the pedal, together with careful thought and study in order to control its use.

A fundamental principle in acquiring ability to discriminate between musical touches is that of playing loud and soft tones, either alternately or simultaneously, with different fingers of the same hand. In most cases, loud as well as soft tones must be thoroughly agreeable in quality instead of shrill and harsh.

If the finger is properly prepared before playing a loud tone, one will be able to produce a tone of considerable volume without harshness. It is difficult to control finger sensibility and action to such an extent as to play a note of the accompaniment softly and quietly when it is played simultaneously with or immediately precedes the melody note. The average player without musical taste to guide him will let go of one melody note before he reaches the next one and aggravate the fault by making the accompaniment note too loud. In many cases, the effort to stretch between accompaniment notes and melody notes causes the weak side of the hand to flatten down close to the key-board and thus render the strokes made with the fourth and fifth fingers unsatisfactory. A particularly desirable habit is that of drawing a finger gently sideward after playing a note of the accompaniment while at the same time sustaining the melody note. After the finger leaves the accompaniment note, the wrist should move into a position which will enable another finger to curve gently (with full command of its resources) before playing the next note of the melody.

Take the composition *Melody in F* by Rubinstein. The melody part is played by the thumbs of the two hands alternating. The accompaniment consists of chords. It is easy for the fingers to play the melody in this piece clearly and distinctly because the strong fingers play the melody part and the weaker fingers play the accompaniment. When the thumbs alternate one should hold a melody note down with one thumb until the other thumb plays, so as to blend the tones one with another, and yet play them without confusion and blurring. The pedal should be in almost constant use; but it must be used with much care in order to produce good results. It should be used as an aid in connecting the melody notes but should not under any circumstances be allowed to connect tones or chords of different harmonies or to merge the tones of the melody.

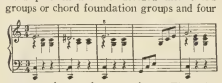
The notes of the accompanying chords should be played in such a manner as to avoid a direct blow and fixed condition of the fingers at the keys. It is desirable to stroke the keys gently, by a mild degree of flexing or drawing in of the fingers. In other words, a finger will be stretched out gradually to the position it was at the start, meanwhile keeping the key down until most of the straightening movement shall have been made. When letting the keys up, the finger can be trained to "feel" the keys during the rise, thus avoiding an abrupt break.

Beyond the Measure Line

By Rena I. Carver

In learning to play at sight the pupil invariably stops at the measure line or bar, making of it, in fact, a bar to progress. In vain is it explained that this is not a breathing place.

The cause of this habit no doubt lies in the fact that a measure represents the distance that can be readily grasped at a glance; thus the composition is taken as a series of measures instead of in a smooth-flowing melodic progression. Being told that the bar is not a stopping point, but a dividing line to simplify the time and to make note reading easy, does not cure the pupil of the fault. More successful is the direction to read four measures at a time. In starting a new piece the bass or left hand part should be divided into chord groups or chord foundation groups and four



measures be read at a time. Then the melody should be separated from notes not necessary to the general outline, marked in blue pencil and played. Thus the pupil will get a good idea of the foundation of the composition while learning time.

Later the extra notes are added and the four measures played as written. The pupil will then be able to play the passage with decided rhythm.

RECORDS AND RADIO

By Peter Hugh Reed

Radio, with its tremendous resources and far-reaching opportunities, may further a still greater appreciation of the finest in music. Along with this, the great store of wonderful recordings are making another significant contribution.

Stokowski's recording of Strauss' tone-poem *Death and Transfiguration* (Victor Set M217 is a finely thought-out, a carefully planned and a well spaced reading of one of that composer's most poetic scores. And the recording is clear and realistic. That Stokowski found it necessary to carry the final minute and a quarter of music over on to a seventh recording side will always be an unfortunate drawback to an otherwise excellent set.

It was Ernest Newman who said that Strauss came nearer "than anywhere else to that perfect fusion of matter and style that is the ideal of all the arts" in his *Death and Transfiguration*. Certainly the work is compactly constructed out of frugal and carefully chosen material. To us, one of the greatest delights of this music is the fact that it can be enjoyed irrespective of its unpleasant program of sickness and death.

There is a consanguinity between Rimsky-Korsakow's "Scheherazade" and his "Antar Symphony," since the latter, written eight years earlier, is also founded upon an eastern narrative. Antar, it seems, was a celebrated Arabian warrior-poet prior to Mohammedan, who forsook the company of men to wander in the desert because they misunderstood him. The work, divided into four movements, depicts different experiences in the life of the poet. In the first movement, Antar is in the desert, where he rescues a fairy in disguise. As a reward, she grants him "the three great joys of life;" the joy of vengeance, the joy of power and the joy of true love. These three experiences make up the other movements. Piero Coppolo, conducting the Paris Conservatory Orchestra (Victor set M210), gives a vital and impressive reading of this brilliant and dramatic score.

Of historical interest is the "Trio in C major" for flute, violin and cembalo by Johann Christoph Friedrich Bach, second son of the great Johann Sebastian and his second wife. (Columbia disc 68210D). It is a pleasant work with an old world charm and grace, adequately performed by J. Nada, Helene Mikuschek and J. Hooremann.

The American Society of Ancient Instruments, directed by Ben Stad, is now represented by two album sets (Victor M215 and 216). To do true justice to these recordings would require considerable space, since the selections are carefully chosen and exquisitely performed. Suffice to say, there is a genuine spiritual tranquility, an ingratiating emotional naïveté and an undiminishing charm in this old music. And the tonal quality and color of the old instruments are particularly suited to reproduction in the home. The first set contains the two discs originally reviewed in the April Etude and also a "Sonata" and *Adagio* by Marcello (1686-1739) as well as a "Suite of old French Airs;" the second set contains a *Fugue* by Frescobaldi (said to have been the greatest organist of the 17th Century), an *Air tendre* and *Courante* by Lully, Scarlatti's *Cat's Fugue* for harpsichord, a "Suite" by Purcell, and also a "Suite founded upon old French Songs."

Columbia's new recording of Schumann's "Piano Concerto in A minor" (set No. 196) is not an especially striking performance of this popular work. It is tastefully but not vitally played by the French pianist Yves Nat with the Paris Symphony Orchestra under the direction of E. Bigot. The tonal range is unusually compressed in this recording and the orchestra hardly measures up to the British orchestras which this company usually uses for recording.

Recommended recordings: Glinka's brilliant Russian fantasy "Kamarinskaya"—Coates and London Symphony (Victor disc 11482); the brilliant *Finales* from Johann Strauss' "The Bat" and "The Gypsy Baron" sung by ensembles headed by Lotte Lehmann, Karin Branzell and Richard Tauber (Columbia discs 9078M and 79M); and Beethoven's "Quintet in E flat, opus 16," played by a French Ensemble—a youthful work reminiscent of Mozart, interesting mostly from the standpoint of its instrumental combination which comprises an oboe, clarinet, horn, bassoon and piano (Victor set M205).

Changing Notes

By Florence Leonard

The earliest stringed instrument is supposed to be the Egyptian guitar, played five thousand years ago. This instrument closely resembles the *ravanastron* of Ceylon, said to have been invented by the god Ravena. Its body is a cylinder of sycamore wood. But the latter was played with a bow and no traces of bows have as yet been found in Egypt.—*Exchange.*

A copper cello: "Mike Cougler of Mush Island, Lexington County, owns a violoncello made of copper which can be heard two miles away." (South Carolina Gazette, 1907)—*Exchange.*

A thirty-mile tone: Roland's Horn of the Anglo Norman romances was so powerful that its tone could be heard for thirty miles. But unfortunately the effort to produce the tones was so great that it caused the death of the wounded hero.

Power at the piano: It is said that Paderewski can crack a pane of glass a half inch in thickness by simply placing one hand upon it and striking vigorously and suddenly with his middle finger.

It has been found that a force equal to six pounds is often thrown on a single key in playing heavy passages.

In playing Chopin's *Etude in C minor*, a total pressure of three tons is required, according to a recent estimate, although the piece lasts only two minutes.—*New York Evening Post.*

The Story of Elgar

By Dr. Daniel Gregory Mason

MacDowell Professor at Columbia University

At the passing of Sir Edward Elgar, on February 23, 1934, he had done probably more than any other man to give his native England her own voice in the chorus of the world's music. More than that, he was recognized as, in his own right, one of the greatest composers, not only of England but also of the world. Richly inspiring is the story of this man who, fulfilling his life with such great achievements, began it June 2, 1857, at Broadheath, near Worcester, as one of seven children of an obscure organist.

Elgar had little education; he left school for good at fifteen. His father, with the proverbial distaste of musicians for their own trade, tried to induce him to study law; but he gave that up after a year, preferring to support himself, however meagerly, by music. So alert a boy really needs no one to teach him; he liked to find things out for himself, grudging no amount of trouble. He would sit beside his father, on the organ bench of St. George's (Roman Catholic) Church, watching closely how he played, and comparing it with the directions he found in Rinck's and Best's "Organ Schools." He would drink in the masses of Mozart and Haydn, try his own hand sometimes at improvising, and at times even substitute for his father. Piano and violin he mostly picked up for himself. In his father's music storehouse he found many instruments, and could soon play the piano, organ, violin, viola, violoncello, and bassoon.

A Chip of the Old Block

The young Edward followed in the paternal footsteps by playing violin in the orchestra of the famous Three Choirs Festival, whenever it took place in Worcester. Indeed he was glad to play in any orchestra available, often at the last desk; he had no false pride; all he cared about was to learn as much music as possible. And not for music only, but for all learning as well, his appetite was insatiable. Finding a pile of old books in the loft of a stable, he devoured Sydney's "Arcadia," Baker's "Chronicles," and Drayton's "Polyolbion." The medieval sculptures he saw in Worcester Cathedral fascinated him; long would he study and dream over them. Thinking he might some day have a chance to go to Germany, he taught himself the German language. The sciences aroused his intelligence, almost as much as the arts, and in later years one of his hobbies was scientific kite-flying. Someone said of Cardinal Newman that "He had all his fun in his head." So it was with young Elgar; for the usual boyish sports he could not spare the time; "Cricket," says one of his biographers, "had no chance against counterpoint."

As for his training in the technic of music itself, it was, like all his education, curiously hit-or-miss—a highly experimental trial-and-error process that often must have seemed to him, as he stumbled along without guidance, mostly error. His bassoon playing led to the formation of a Quintet Club (two flutes, oboe, clarinet, bassoon) for which he wrote much music, later nonchalantly pronounced by himself "no good on account of the unusual combination." When he was twenty-two the attendants in the Worcester County Lunatic Asylum asked him to form them into a band, to act as their conductor, and to compose quadrilles for them. They were able to muster a piano and two violins, flute, clarinet, two cornets, euphonium, bombardon and double-bass. This was not a usual combination, either; but he could get five shillings a quadrille, besides having and giving a good time. If he took home the instrumental parts of any group, he could lay them on the floor and find out by collating them, even if he had no score, why some passage sounded particularly well. If he lacked three-and-six to buy some music he wanted to study, he could sit up all night and copy it. And he could get eighteen pence each for scoring Christie Minstrel songs.

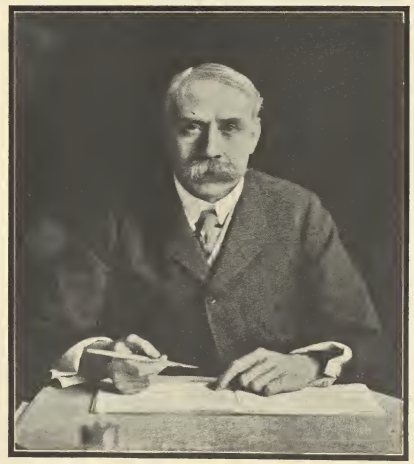
Dehorning a Dilemma

But the great puzzle came when the boy tried to learn something about form, without which, he had discovered, no composition of any length could be made to hold the interest. His text books, such as Catel's "Treatise on Harmony" or Mozart's "Succinct Thorough-Bass," told him little about that. "The worst of them is," he said, "that they teach building but not architecture." How was he to learn tonal architecture? He pondered long before deciding that the thing to do was to take lessons of one of the greatest of tonal architects—say Mozart. It was true that Mozart had died over half a century before in Vienna. But a little thing like that could not defeat Edward Elgar. Taking the "G-Minor Symphony" as a model, he wrote an entire symphony of his own in exact imitation of its harmonic plan, modulating exactly where Mozart did, but using his own themes. It was tedious, but it was worth while.

Meanwhile, he found it was hard to confine one's self to the very conservative tastes of the provincial musicians among whom he moved. Even if, playing the violin in the Worcester Glee Club at sixteen, he had so much initiative that he became its pianist and conductor at twenty-two, he could hardly carry it along with him in his rapidly developing tastes. One might change the old fare of Handel's overtures, day in and day out, to something a little more varied—to some Mozart, Auber, Rossini and Bellini. One might even add glees and madrigals of contemporaries, and, greatly daring, some German part-songs. But as for Schumann and other "modern" composers, had not so great an authority as the conductor of the Worcester Festival Choral Society pronounced their compositions "preposterous"?

The Modern Lure

Young Elgar, however, felt a power that fascinated him in these modernists so strenuously forbidden. When, as a boy, he first came upon the modulation from C to D-flat, in the *Minuet* of Beethoven's "First Symphony" (in the piano arrangement—he could not get a full score), it took his breath away. "It sank," as he said "into my very soul." Severe as the critics were on everything not strictly diatonic, he began to study chromatic harmony, trying to find out why it was so expressive, so deeply moving. He even fell under an influence much more scandalous that that of Beethoven or Schumann—that of Wagner, the arch-revolutionary. (Those were the Victorian days *when designs burned on a board with a red-hot poker were considered "artistic"; and Elgar long had above his fireplace such a board, on which he had burned a motive from "The Ring.") The *leading-motive* system he studied too, but in Mendelssohn rather than in Wagner. And while still in his teens he caught that curiosity about unusual measures which is a sort of "itch" or "measles" all young composers have to get out of their systems. He experimented with 5-4, 15-4, even 11-4 measures—experiments which left a relic in the 7-4 *Lament* of his "Caractacus."



EDWARD ELGAR

He was still, therefore, considered dangerously "advanced," by most of those who did not entirely ignore him, when he married, at thirty-two, Alice, daughter of Major General Henry Gee Roberts, K.C.B. She was of a station slightly superior to his, and she was obliged to give up a considerable income in order to marry him; but she was proud of him and deeply devoted to his work through the more than thirty years they lived together until her death in 1920. She always laid out for him at evening the sheets he was to fill with music on the next day, preparing in this way thousands of pages. Better still, she was one of his most rigorous critics; as when she wrote at the end of the slow movement of his quartet, "Is this quite—please?"; thus inducing him to revise a movement that became one of her favorites and was eventually played at her funeral. He in turn painted an unforgettable musical portrait of her in the mingled grace and strength of the first variation in his "Enigma Variations," and he cared enough for her to revoke his earlier resolve to live and die plain Mr. Elgar and to accept in 1904 the title he knew would please her. It is a pretty story. Titles are of little worth, but affection is priceless.

The Prophet Without Honor

From the rather conservative and insular British public, recognition for so independent and experimental a composer was naturally slow. The year after his marriage, when his overture, "Froissart," was produced at the Worcester Festival, the *London Times*, instead of appreciating its power, made humorous comments on its use of the double-bassoon. Then, when a few years later (1893) the first of his long series of choral works, "The Black Knight," had won some local success, he was invited to show compositions to the management of the Covent Garden Promenade Concerts. He went up to London in an excitement we can imagine, a portfolio of his best manuscripts under his arm. Before they were even looked at, Sir Arthur Sullivan, then at the height of his fame, came in with some new things to be tried out. "That," we read, "took the rest of the morning, and Edward returned to Worcester with his folio unopened. Sullivan didn't even know he was there."

It was toward the end of the nineties, after nearly a decade of married life, that the idea of writing the series of "Enigma Variations," depicting the personalities of his friends, came quite casually to Elgar. "One evening," he tells us, "'after a long and tiresome day's teaching, aided by a cigar, I musingly played on the piano the theme as it now stands.

"The voice of C. A. E. asked with a

sound of approval, 'What is that?'

"I answered, 'Nothing—but something might be made of it. Powell would have done this (Variation 2), or Nevinson would have looked at it like this (Variation 12).

"Variation 4 was then played, and the question was asked, 'Who is that like?'

"The answer was, 'I cannot quite say, but it is exactly the way W.M.B. goes out of the room.'"

Some Works that Live

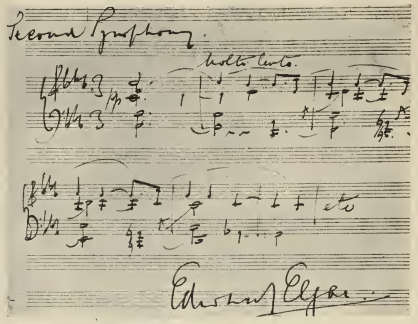
IT WAS in 1899 that Elgar first exhibited this portrait gallery of his friends, with its richly human variety of types, with the nobility of sections like "Nimrod" (his beloved comrade, A. J. Jaeger) and the deep tenderness of the Nevinson section (recently played by the Philadelphia Orchestra in memory of the composer). Yet even its closeness in date to the greatest of all his choral works, "The Dream of Gerontius" (1900)—itself looked upon askance by some, as Wagnerian, passionate, and mystical—did not secure acceptance for it in England until it had been praised by Strauss and conducted on tour by Richter. One can be a prophet in one's own country only in case one is safely vouched for by foreign prestige. The two symphonies (1908 and 1911) and "Falstaff" (1913)—the latter his one experiment in program music—put the seal on his fame as an orchestral composer, a fame to which one of the finest of violin concertos (1910) added much. Toward the end of his life, after the war, he invaded seriously the field of chamber music, with a violin sonata, a string quartet, and a piano quintet.

In all his works Elgar is well served by the alert curiosity and sturdy independence of mind we have remarked in him from boyhood up. They are by no means of even merit; indeed, even in the best of them, there are pages marred by a kind of banality and obviousness, especially in the rhythms, from which he never wholly escaped; yet in all of them there is beauty, too, and strong individuality. His independence of mind first freed him, in youth, from the conventions of the peculiarly rigid British choral school. He steps out at once from the insularity of men like Parry and Stanford. The cry of agony of *Gerontius* has a Wagnerian eloquence and power; his deathly languor is expressed with all the subtlety and sensitiveness of César Franck. In short, Elgar, instead of confining the world of music to the limits of England, gave England a voice thoroughly its own, yet universal enough to be heard throughout the world. In age, the same independence kept him unintimidated by the decadence then coming into fashion, enabled him to ignore the "intolerance of the radicals," before which, as a discerning critic of our times has said, "the intolerance of the standpatters now takes second place," and preserved, in a word, his characteristic freedom from snobbism, his broadly humane artistic sanity, just as it had formerly preserved his freshness and initiative. And so Elgar was neither a provincial nor an ultra-modernist; a loyal son of England, he was also an artistic citizen of the world; and he remains one of the greatest musicians of our time.

Edward Elgar.

SELF-TEST QUESTIONS ON MR. MASON'S ARTICLE

1. *In what ways did Sir Edward Elgar get most of his education?*
2. *What instruments did he play?*
3. *What composer did he especially use as a model?*
4. *Who was his most inspiring critic?*
5. *What compositions helped most towards his recognition?*



AN AUTOGRAPHED MANUSCRIPT EXCERPT FROM ELGAR'S "SECOND SYMPHONY"

Spreading Culture Through Prizes

By Marie Stone

WOULD you as a music teacher be willing to spend one dollar or more to keep your entire class interested in doing its very best work for a whole month? This can be done by offering a free ticket to the pupil who does the finest work in the month preceding a certain concert.

Pin pictures and press notices concerning the artist who is to give the program on the studio bulletin-board, and be enthusiastic about the concert yourself.

Teachers all realize the importance of hearing good music as a part of students' education; but often a taste for concerts has to be cultivated among even the most talented pupils. It is the duty of teachers to develop music lovers as well as performers, for without listeners we cannot have concerts.

This plan was tried out by an enterprising teacher over a period of years with most satisfactory results.

SIR EDWARD ELGAR CONDUCTING
From an English Caricature

The Orchestral "Tutti," Old and New

By G. A. Selwyn

IN "The Orchestral Instruments and What They Do," Daniel Gregory Mason admirably sums up the difference in principle between modern passages for full orchestra playing "tutti" (that is, all the instruments playing at once) and the older style.

"'Tutti' passages are as a general rule built up on four-part harmony, many instruments merely 'doubling' others either in unison or at a distance of one or more octaves. In the music of Haydn or Mozart we frequently find chords in which the strings playing four-part harmony are doubled by the woodwind, the horns and trumpets usually being given the most important tone of the chord, on account of their prominence. In another kind of 'tutti' we may find the strings bunched low down, the woodwinds playing the same tones in higher octaves. . . .

"In the 'tuttis' of modern works the arrangement is often a very different one, for two reasons. In the first place, the great increase in the number of brass instruments in modern orchestras has given to this department such powerful sonority that no single pair of wind instruments, nor even a single group of strings such as the second violins or violas, can balance it. Consequently a division of each group in four parts, such as we find in older scores, would be ineffective. In the second place, modern composers have so keen a sense of tone color that they prefer a distinct color for each part or voice to the mingling of colors obtained by the older method. They accordingly give one part entirely to strings, playing in several octaves the same notes, another part to the woodwind, doubled in the same way, and a third to the brass."

Passing Notes

By Florence Leonard

Two extremists: Ernest Bloch has said of Richard Strauss that when he has finished an orchestral score he does not rest until he has added still more contrapuntal devices, piling complication upon complication; whereas Debussy was not satisfied until he had taken out of his score as many notes as possible and simplified it to the last degree.

How Moszkowski composed: Paderewski has been quoted as saying that of all the composers since Chopin, Moszkowski best understood how to write for the piano. Moszkowski himself said, "I compose at the piano. Of course in writing for orchestra I hear in my head the work in its entirety. I can compose in the street. In driving from the railway station to my home I have composed a whole piano piece, and have talked all the while. Yet afterward I try out every note on the piano. I must play every note as I write that I may see it in the hand."

Crescendo organ tones: It was the London firm of organ builders, Abraham Jordan Sr. and Jr., 1712, who first conceived the idea of setting the pipes in a box with shutter slides and connecting the shutters with a pedal by means of a pulley. Thus the organist could gradually open the shutter to swell the tone to its full volume, and, by closing the shutter, cause it to die away. Previously the wind had not entered the pipes gradually and therefore the tones sounded in full strength at once.

The horn, an early form of the French Horn, was often used as a drinking cup. On festive occasions a finger was placed over the mouthpiece, the horn was filled, the "metheglin strong" was quaffed in one draught and then the horn was blown to show that it was empty.

The Pace Maker of the Keyboard

The Metronome as a Dominant Factor in Systematic Practice

By Frances Taylor Rather

FROM THE BEGINNING of piano study the importance and value of slow practice should be strongly emphasized. As "accuracy is the basis of brilliant playing," so slow practice is the basis or backbone of accuracy; and therefore it is one of the great essentials of intelligent music study. To this we may add that no better means can be found, for acquiring the slow practice habit, than a well systematized and properly regulated use of the metronome.

For the average pupil the metronome will not be needed for the first few months of study, or even perhaps for the first year. During that period the pupil should concentrate largely on note reading, position, and other playing conditions, which should be well established before velocity work is attempted. The rhythm, of course, should be heeded, and the counting kept even; but the effort to play with the metronome at this stage of advancement would divide the attention and thus retard progress along the lines mentioned as essentials for first year work.

The Campaign

FOR THE SMALL CHILD, and likewise for the student of high school age, a definite plan in the form of a well systematized schedule for each day's work is outstanding as a means for securing substantial results in piano study. The pupil should have a notebook in which each assignment may be clearly outlined.

It means vastly more to a child to be told to practice a composition, or certain parts of it, a specified number of times, and at specified rates if the metronome is used, than it does to be told to "practice it for twenty minutes a day," or simply to "take it for next lesson."

A well planned practice schedule also discourages indulgence of an unfortunate habit which is common to many pupils; that is, the habit of watching the clock during the practice period, with little regard for the quality of work being done while waiting for the time to pass. In following a definite plan, the pupil's attention is concentrated on the work rather than on the passing of time.

Step by Step

PRACTICE IN SECTIONS is strongly recommended. If the more difficult passages are set aside for extra work, those parts will receive special attention, briar patches will be cleared, and the work will thus be equalized. Should the pupil find difficulty in making entrance into the harder parts, such difficulty may be overcome by beginning the extra practice one or two measures in advance of those sections. The advance measures, serving as connecting links, may fittingly be termed bridges, or bridge measures.

For the pupil who is prepared to do velocity work, the counting of four to each tone at first may be employed to advantage in the practice of both scales and studies, when the work is in even, or regular, rhythm (not in dotted notes), after which systematic practice with the metronome is advised, with very slow rates at first and then a very gradual increase in speed. The frequent changing of rates lends interest, as the pupil watches the speed increase, which points in a tangible way to progress.

By Timid Steps

FOR VELOCITY playing, when the note work is written in sixteenths or thirty-seconds, with four notes to a count, a metronome rate of 144 with two notes to a click, or 72 with four to a click, will give a reasonable degree of speed, for the average pupil who is doing elementary or intermediate grade work. If the note work is in triplets, 112 with three notes to a click, is an acceptable rate for the average pupil in the grades mentioned. Extreme velocity should not be the aim, for it must be remembered that it is not our purpose to attain an artist's tempo in these grades. A higher rate should be required for advanced students. For the player who has advanced sufficiently to attain a fair degree of speed, a plan similar to the one which follows, is suggested. Some deviation from the plan (more practice at certain rates, or other changes) may be often needful, just as alterations in a dress pattern are many times necessary for the individual. However, the sample plan, as offered, will give a general idea of the kind that may be used successfully on a short, or comparatively short etude.

PAPA, PLEASE BUY US THIS PIANO FOR CHRISTMAS!

Assuming that the pupil takes two lessons a week, the plan will be for three days' practice. We shall suppose the assignment to be a short velocity etude (perhaps one of the less difficult Czerny studies) written in four-part rhythm and principally in sixteenth notes. We shall divide it into sections A, B, C. Assuming that B is the most difficult, it will be planned for extra practice, with some work for each hand alone. A and C may not require separate hand work, and they will not be so planned.

The Plan of Attack

ETUDE, No. ( ). Supply correct number in blank space.

First Day:

B, right hand twice: left hand twice: both hands together twice: count four to each sixteenth. A, twice: count four to each sixteenth. C, twice: count four to each sixteenth. Entire etude once: count four to each sixteenth. (Sometimes, to encourage progress in sight reading, it is well to have the pupil read the composition once slowly with hands together before doing any separate hand work on it.)

Second Day:

B, twice: count as written (slowly): then B, with metronome, as follows: ♪=60, once: 63, once: entire etude, ♪=63, once: 66, once: 72, once: 80, once.

Third Day:

B ♪=66, once: 69, once; entire etude, ♪=72, once: 80, once: 88, once: 100, twice.

The writing of the plan may be materially shortened, and much time saved by the use of the following abbreviations:

(1) Roman numerals to indicate first, second and third days:

(2) rh and lh for right hand and left hand, with a figure at upper right of each to indicate the number of times for the part to be played:

(3) the word "both," indicating the use of both hands together:

(4) "all," meaning entire composition:

(5) a minus sign placed before the letter M, signifying "without the metronome":

(6) 4-1, signifying four counts to a note.

After some practice in writing the plan, the pupil will be able to "jot" it down in a surprisingly short time.

The Abridged Form

I B rh^{2} lh^{3} Both^{3} (4-1) A^{2} (4-1) C^{2} (4-1) All^{1} (4-1)

II B^{3} count as written (slowly) B ♪=60^{2} 63^{1} All ♪=63^{2} 66^{1} 72^{2} 80^{1}

III B ♪=66^{1} 69^{1} All ♪=72^{2} 80^{1} 88^{1} 100^{2}

If at the next lesson, the entire etude can be well played at ♪=100 (the highest rate assigned for the third day's practice), the rates may be increased as follows:

I B ♪=80^{1} 88^{1} All ♪=88^{1} 100^{1} 112^{1} 120^{1}

II B ♪=100^{1} 112^{1} All ♪=112^{1} 120^{1} 132^{1} 144^{1} ♪=80^{1}

III B ♪=120^{1} 132^{1} All ♪=72^{2} 80^{2} 88^{1} 100^{2}

(Note: It is advisable to begin each day's practice at a slower rate than the one last used.)

When the pupil is able to play smoothly at ♪=100, the speed may be increased gradually (according to a definite plan) to ♪=144, or ♩=72, which has already been named as an acceptable rate for elementary and intermediate grade work.

As the higher rates are approached, it will be found that the majority of pupils will need at least two or three playings at each assigned rate, on the more difficult passages, if not on the entire etude.

Making Haste Slowly

FOR A COMPOSITION in quick tempo, written in eighth note triplets, with a quarter-note representing one count, the following suggestions for practice are made.

Play the piece, first slowly, without the metronome, until a reasonable familiarity with the notes shall have been acquired, after which the metronome work may be started with such a rate as ♪=50 (one tone to a click) or at even in slower tempo, if needed. Gradually increase the speed (according to definite planning) to ♪=176 or 184. The playing may then be done with three tones to a click, beginning with ♩.=60, and increasing to ♩.=112, or to a higher rate, if conditions shall favor such increase.

The average pupil should be able to carry at the same time (as an assignment for one lesson) two or three etudes at different stages of advancement, in addition to other work. The plan for each separate assignment should be written in the note book as a part of the general schedule. The date for the coming lesson may be placed at the top of the entire lesson plan.

Fear Not the Ghost

THE OPINION is sometimes expressed that metronome practice causes the playing to be mechanical. However, no such fears need exist, when we observe the expressive and musicianly playing, and the outstanding work in general, of the vast number who have been "brought up," so to speak, on metronome training. When rightly used, the metronome, by insuring slow, accurate playing, and by regulating and steadying the tempo, promotes the quality of work that gives technical background and artistic performance. Why then, should we reject anything so helpful?

While speed is being acquired with the aid of the metronome, it is advisable also to have some practice done at different degrees of movement without the metronome, for the purpose of listening more carefully and studying in detail the tone quality and proper playing conditions for gaining freedom of execution.

Again, in the later study of a composition, as, for example, in repertoire work, after technical difficulties shall have become at least partially mastered, much time should be devoted to practice without the metronome, so that further attention may be given to balance of tone and tempo, with careful study of the pedal and other musical effects that help to make good playing.

Progressing or Slipping—Which?

How Atavism Affects Our Success and Happiness

WHETHER we like it or not, one of the most human of all tendencies is to slip backward, rather than to forge ahead.

The biologists dub it "atavism"—the powerful pull to revert to type—to go back to some coarser or less desirable ancestral trait.

You who love flowers have seen some lovely hybrid roses, grafted upon a manetti rooted plant, suddenly dwindle and disappear, where the ugly manetti stock flourishes and seems to consume the beautiful plant which someone had been at great pains to propagate.

Progress in all lines of human endeavor calls for high ideals and incessant effort. We remember the case of a young professional man who married an exceedingly beautiful girl. They were both college graduates and during the first year of their married life their surroundings pointed to a career of happiness, prosperity and fine achievement. Both were of the second generation of European peasants from countries where the living standards were but slightly above those of the animal. The father of the beautiful girl came from a town that nestled uncomfortably in the shadow of a nervous volcano. Your editor once visited that town and among other things remembers seeing a calf's head peering out of the second story window of a typical residence. The whole town was entirely without anything resembling modern sanitation. The father of the young woman had come to America, made a fortune and educated his children in the best schools. He was a man of force, industry and most commendable ambitions. The parents of the husband were doubtless people of similar origin.

Two years after the marriage of the young couple, misfortune came to them and when we visited them they were living in a kind of squalor that so clearly pointed to reversion to type that the lesson was unforgettable.

Possibly you smile and say, "How fortunate that I do not come from such inferior stock!" That is one of the most common and tragic of all human errors. A very superficial study of the laws of heredity reveals that even with the best of families there must be an unceasing effort to keep up and keep going ahead—else the demon of atavism may consume the very best of previous efforts. High ideals and incessant labor are our only solution. The De Lesseps Company sank hundreds of millions of dollars into their effort to build a canal at Panama, but only a few decades after their cessation of effort, all of their operations were devoured by the jungle.

Music, of all the arts, is something which calls for unremitting attention. The delights that come from music are the fruits of practice. Some unfortunate and irresolute folks work diligently for years and then, through indolence, expiring ideals or thoughtlessness, permit their splendid achievements to die. The roses are gone and nothing but the ugly manetti roots remains.

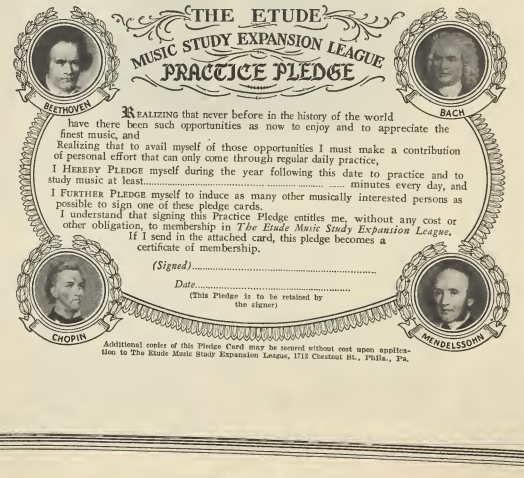
Perhaps you are slipping right now and do not realize it. Perhaps the beautiful ideals that blossomed in your youth have been permitted to die, until you have reached a state where life has ceased to be noble and inspiring. Perhaps your attire betrays a carelessness and indifference to neatness and "spruceness" that you never would have thought possible in your youth. You may have settled back amid the manetti roots, with their painful brambles, and do not realize what is the matter.

It is never too late to change this in music. One of the first things is to take yourself in hand and organize your time so that you will practice a certain amount of time each day.

With this in mind, THE ETUDE formed The Etude Music Study Expansion League and designed the "Practice Pledge," for which there was an immense immediate demand.

A pledge is an agreement with oneself to carry out a contract of honor to do a certain thing without fail, under all conditions. Only by regular, daily practice can millions of musically experienced people get the highest joys from music and those who know have found out that such a daily practice is one of the most profitable of all human investments.

We would like to have the consciousness that a half million people at least have signed these pledges and joined The Etude Music Study Expansion League. There is only one way in which this magnificent objective can be attained and that is through your personal efforts. Will you go to all who would be benefited by these means and induce them to sign this pledge? We will gladly furnish pledge cards gratis. Here is a splendid opportunity for human service in the art of music. We are confident that music workers everywhere will grasp it with enthusiasm.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Scoring for the Concert Band

By CAPT. R. B. HAYWARD, R.M.S.M.

This paper was written for and presented at the recent convention of the American Bandmasters Association. Capt. Hayward, retired British Army bandmaster, is now the popular director of the Toronto Concert Band.

THE ART of scoring for the concert band is one requiring a quite definite amount of expert knowledge if the result is to be worth the labor expended. Too often we find arrangements for bands which show a lamentable lack of musicianship, leaving the feeling that the arranger's only equipment is a knowledge of the pitch of the various instruments, together with sufficient knowledge to make the necessary transpositions.

The subject is such a wide one that I do not propose to try to cover it all, but will traverse the main requirements, which presuppose a good working knowledge of harmony, free counterpoint, the simpler musical forms, and instrumentation.

The three principal requirements in a good arrangement are: (1) Balance, (2) Color and (3) Practicability.

Balance

BALANCE IS absolutely essential: without balance an arrangement is certain to sound "lop-sided." Balance can be assured by a careful study of the short score, deciding where the principal and secondary melodic interests lie (for they often lie in a middle or lower part); which parts are next in importance, and which parts should be subordinated to the more important parts. Having decided this, it then becomes necessary to arrange the various instrumental parts so that the melodic interest achieves its true, relative importance, and is so distributed, especially when changing the tone color, that "fading" is avoided. "Fading" can always be overcome by a skillful use of nuances, which permits light-toned instruments to carry melody with even a very full accompaniment.

Color

TONE COLOR is the most valuable material with which a competent arranger works. A sense of it is, perhaps, best acquired by noting the various combinations used by skilled arrangers as their works come under notice, and, conversely, by noting work which has no inspiration, and so learning what to avoid.

I believe that the possibilities of tone color in the modern concert band are not yet fully exploited, and that ingenuity and good taste may guide an arranger to new and effective combinations of instruments. This is especially applicable to the use of saxophones in combination with either brass or woodwind, band arrangers, generally, having kept the saxophone family in very subordinate positions in the score, probably because of the unsavory record which these instruments have acquired through their exploitation in jazz-bands. There appears to be too great a tendency for the average arranger to copy what one may call "standard" instrumental color, and I would suggest a little more experimentation for new effects. Certain instruments form natural color combinations, examples of which are: Flute and Clarinet, Oboe and Bassoon, Cornet and Trombone, and others where the tones, when in unison, so nearly merge. Oboe and Cornet, Flute and Cornet, Horn and Trombone, are good examples of these. Some combinations are not "good mixers," and unless a special effect is desired, are better avoided.

Practicability

BY THIS is meant "playability," which is too often overlooked by many otherwise good arrangers. In my library are samples which exemplify this point, many of them by arrangers of repute. One such gives the Oboe a tied note of twenty-two bars of common time (*Andante Moderato*); another writes for the E-flat Clarinet (in the days when the Albert system was practically universal) a repeated slur in 64th notes, alternating between middle C and E-flat, an impossibility! Still another wrote below the compass of the Flute, and one of our best known arrangers repeatedly takes his B-flat Clarinets to A in altissimo—certainly possible, but extremely shrill and ugly. Other bad examples will be within the knowledge of all bandmasters. Especially in writing trills do we find some arrangers showing an utter lack of practical knowledge of instruments for which they write. A good arranger, if he desires his works to be marketable, will so arrange the parts that the player of average skill will find no great technical difficulty in performance. Otherwise, his work is salable only to bands with highly skilled personnel.

Harmonic Requirements

IT WAS STATED above that a good working knowledge of harmony is essential to the arranger. It might be asked, "Why harmony, when the arranger has the original compositions from which to work?" The answer to this question is that clerical or typographical errors are very frequent, and the arranger should possess sufficient knowledge to discover and correct such errors before repeating them in, perhaps, a dozen parts. Again, amateur or immature composers will often ask for an arrangement to be made of a composition which is quite good melodically, but structurally and harmonically it is weak. In such cases it is the arranger's business to strengthen the harmony and eliminate errors. It is not unusual for an arranger to be given a march which contains a short introduction, sixteen bars of first subject, followed by sixteen bars of new material (generally a Bass Solo) and perhaps a thirty-two bar trio. It is his job to put the work into binary form, either by asking the composer to add the necessary material, or by doing so himself. Oft times the arranger is supplied with the melodic line only, with the request that he make a band arrangement. The melody then has to be harmonized, and possibly a considerable amount of counterpoint introduced, which brings me to the subject of counterpoint.

Even in a simple song, almost certainly in a march, the arranger will find opportunity of—and sometimes the necessity for—introducing imitation or counterpoint, and he should, therefore, be sufficiently skilled in the subject to use it when he considers interest would be added to the work. In the larger works of set form, it is dangerous to tamper with a composer's creation, for counter-subjects would certainly be indicated were they desired, but even in such works many opportunities may occur where imitation can be introduced without much danger of violating the canons of good taste.

Sketching the Score

ARRANGEMENTS should always be made in full score, and the parts copied therefrom. Some arrangers of long experience can, and do, make arrangements direct by writing the Piccolo part first and working through the band till they arrive at the Drums.

Though some such arrangements may be good, it is a safe assumption that they would have been much better had they first been scored. When starting out to make an arrangement, I would recommend the practice of first reading through the short score, mentally singing each section, adding such counter-subjects as your good taste dictates, and having satisfied yourself which is the best color for that section, mark it "brass," "woodwind," etc. When completed thus, make a revision to satisfy yourself that you have exactly what you desire, and then score a few bars at a time. This enables one to see at a glance that his work is balanced and possesses the required tone color.

Many will not be schooled in a full knowledge of the mechanics of every instrument used in the modern band. To those I would say, if in doubt as to the "playability" of any part, consult a player of that particular instrument, and ask him to play the doubtful passage. If it proves fairly easy to him, you are safe in going ahead.

Making Adaptations

IN MAKING a band arrangement, it is advisable to pay particular attention to the Horn parts, which, as a general rule, should be written in accordance with the laws governing strict part writing. For instance, avoid consecutive perfect fifths and octaves in those parts, and keep your harmonic progressions pure. The Trombone section, also, requires careful handling. The effect of after-beats given to the Tenor Trombones in the accompaniment is often disturbing; it is usually much better to give them sustained notes in the accompaniment. Generally, too, the fifth of the chord on a sustained note—a pause, for instance—is apt to give an overbalanced effect if placed in the first Trombone part. Most arrangers sadly neglect the most beautiful register of the B-flat Clarinet—the "Chalumeau"—and keep their First Clarinet parts uncomfortably high throughout a whole number. Many others seem to think that the omission of the Cornet from the melodic line constitutes a criminal offense, with the result that the entire work lacks color variety.

The Tricky Percussions

DRUM PARTS, also, are often very badly mismanaged, the arranger keeping the Bass Drum in the picture all the time, seldom indicating where Cymbals or Drum should be used as separate units, and generally treating those instruments as time indicators, rather than as special effects. Many also have difficulty in writing a Side Drum part, and I suggest that the advice contained in Griffith's "Instrumentation," "If in doubt, follow the melodic line," still holds good.

Another matter which is worth consideration is the use of the B-flat Bass, to the neglect of the E-flat Bass. Both have their function in the Concert Band. If, as many think, the Band is a wordless choir, then the E-flat Bass is the true Bass voice, the B-flat being an extension of that voice—just as the Flute and E-flat Clarinet are extensions of the soprano voice—and should be written for accordingly. In modern arrangements we often find a two-octave gap between a bass part doubled with the Euphonium, leaving a feeling of emptiness.

The Euphonium—the Baritone voice of the band—is another instrument often misused, being given a tenor solo which would be far more effective if played by either Tenor Trombone or Alto-horn (Tenor).

The Piccolo, too, is an instrument requiring very careful treatment. It is too often forgotten that this is a transposing instrument, and, as so many small concert bands carry but one flutist (who does double duty), it often happens that we find the Piccolo shrilling two octaves above the next lowest part in the score. It is, therefore, wise to indicate in the combined part which instrument is to be used, and, generally, it is safer to write the Piccolo part

(*Continued on page 679*)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

LADY OF THE GARDENS

By GEORGE ROBERTS

That interpretation is a source of perplexity to many music lovers is quite evident, since queries with regard to this fascinating subject reach the writer constantly by mail and in the studio. Let us, therefore, consider the first piece of music in this issue, *Lady of the Gardens*, which is quite "run-of-the-mill" good material, from the interpretative standpoint.

There are, to begin with, a few basic points underlying all interpretation. Someone has likened the structure of music to that of a rope with three woven strands—the musical strands being of course melody, harmony and rhythm. The same comparison might hold for interpretation in which case the three woven strands would be form, mood and style. Let us examine Mr. Robert's *Lady of the Gardens* under these three heads and see what happens.

FORM—An examination shows the music to be written in one of the simpler dance forms. It has the three-four lilt of the waltz, but in decidedly slow tempo. Since we know it to be in the dance form it follows that tempo and rhythm must be well marked and kept to strict lines, any *rubato* being taken with discretion.

MOOD—The mood is certainly not on the tragic side, nor can it be called hilarious. Rather is it light and fanciful, with the note of cheer throughout. The second theme in C minor borders on the pensive for a time but the mood brightens with the return of the first theme.

STYLE—Considering the title, the name of the composer, and what we have gathered so far from examination we conclude at once that the piece is not in the classic style. There will be no traditions to keep in mind, no special style to observe; therefore we are free to develop a mental picture after which the picture must be translated into terms of musical sound.

Now let us examine the interpretation of this number from the material side. The first theme opens with the melody obviously in the right hand. In playing the passages in thirds make certain that the soprano voice is heard to stand out over the alto which has a tendency to sound too thick because of lying on the heavy thumb side of the hand. The accompaniment is in the form of an arpeggio to be played with graceful rolling motion and rather shallow touch. Pedal precisely as marked. The grace notes in the right hand should be clipped off sharply. Played sluggishly the effect is deplorable. The piece begins *Andantino*, and tonally is rather quiet. The tonal shading is clearly marked almost measure by measure. It does not grow very noticeably in tonal intensity until measure 21 is reached where the *crescendo* is more pronounced than those preceding and leads into *forte*. The *crescendo* is preserved for only a few measures after which a *diminuendo* is in effect to measure 32.

The second theme, although in the relative minor key is a bit brighter, being marked *piu mosso*. The tonal plane is a trifle above that of the first theme, the general trend being toward *mezzo forte*.

Except, perhaps, for the left hand arpegios there is nothing technically so difficult in this music as to offer a problem to the average player. Keep the title in mind and make the performance as graceful as possible.

THE FLIRT

By FELIX BOROWSKI

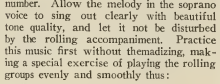
A very good study in style is this composition by Felix Borowski. The performer should simulate the provocative moods of the flirt, effecting changes without hesitation or pause. *The Flirt* is lively at the outset—legato in the right hand against staccato in the left. Observe carefully the sustained notes and accents appearing in the right hand. Also take account of the changes in dynamics particularly in measures 13 and 14, which are played *mezzo-forte* and answered very quietly by measures 15 and 16. The next theme, measure 44, is more sustained and played *tempo moderato*. The *Coda*, ending brilliantly, is easily played because of the repeated patterns in the right hand.

WAVELETS

By JULES MATHIS

Mr. Mathis' piece is excellent teaching material. It has pianistic value in that it teaches the playing of arpeggios divided between the hands whilst one hand carries the melody. Aside from educational merit, this piece is worth playing for its own sake and will prove its worth as a recital number. Allow the melody in the soprano voice to sing out clearly with beautiful tone quality, and let it not be disturbed by the rolling accompaniment. Practice this music first without themadizing, making a special exercise of playing the rolling groups evenly and smoothly thus:

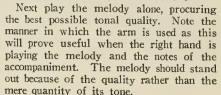
Ex.1



Next play the melody alone, procuring the best possible tonal quality. Note the manner in which the arm is used as this will prove useful when the right hand is playing the melody and the notes of the accompaniment. The melody should stand out because of the quality rather than the mere quantity of its tone.

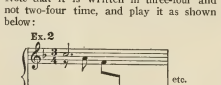
The rhythm is important in this piece. Note that it is written in three-four and not two-four time, and play it as shown below:

Ex.2



and not as follows, which by grouping the accompaniment notes together as triplets, actually throws the rhythm into two-four.

Ex.3



The pedal is used once to the measure throughout. The second theme is in the relative minor key—D minor—and is played at quicker tempo, *piu mosso*. Use articulated finger *legato* in the right hand of this theme so that each note is heard clearly and distinctly.

A slight "breath" before recommencing the first theme (D. C. at measure 41) will be found effective and will lend more prominence to the sustained soprano voice as it re-enters after the active second theme which has been constantly on the move with either scale or arpeggio figures.

Teachers will be wise to add this to lists of attractive teaching pieces.

VALSE TENDRE

By LOUIS VICTOR SAAR

The title tells us at once that this piece is in the dance form and it follows that its interpretation must be rhythmic above all else. Many are the types of waltzes, but this one calls for some little subtlety and nuance of tone.

The music opens with a very graceful figure in the right hand which becomes somewhat extended in measures 5 and 6. In the meantime the left hand supplies an accompaniment which must be slurred and released exactly as marked, otherwise the rhythmical swing of Mr. Saars' conception will be utterly destroyed.

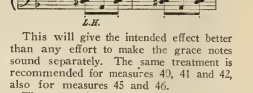
A certain amount of *rubato* used skillfully may be applied to this type of waltz with good effect. Keep the tone light and colorful in the first theme. Much of charm depends upon delicacy of treatment. The second theme beginning with measure 33 may be a little more assertive, especially during the first eight measures where the melody consists of long sustained notes in the lower voice of the treble part. Note the figures divided between the hands in measures 36 and 40. The measures from 41 to 50 of the second theme should be played *scherzondo* so that they may afford contrast to the *scatenuto* melody in the earlier part of this theme. At measure 50 the theme is repeated, this time an octave higher and with more elaborate accompaniment. There is a fairly big climax at measure 61 followed by a *diminuendo* which begins at measure 65. Another *forte* passage is shown—measures 75 to 80—after which both tone and mood taper lower and the piece glides almost imperceptibly into a re-entrance of the first theme and ends at *Fine* measure 33.

HALLOWE'EN FROLICS

By CHARLES E. OVERHOLT

This clever little piece will be found acceptable for study at all times of the year but particularly of course for Hallowe'en programs. Many teachers seize upon the dramatic possibilities of the evening before All Souls' when spirits walk the earth, to construct effective costume recitals featuring compositions having such titles as *Goblin Dances, Witches Rides, Broom Stick Covortings, Black Cat Prowlings* and what-have-you. This is a tried and proven method of keeping pupils' interest at white heat, and such programs take on all the excitement of theatricals and a fine spirit of play since they lack the severity and formality of regular pupils' recitals.

The number under consideration calls for a fine snappy *staccato* combined with graceful slurring. The rhythm must be clipped cleanly and the pedal used only as marked. The performance should be as spooky and mysterious as can be managed. This particular number begins *piano* with a heavy accent on the first quarter of the second measure. This effect is repeated in the next two measures after which a *crescendo* in the fifth measure leads to a series of two-note phrases in the right hand against brittle *staccato* chords in the left. Both hands are in the treble for the first fifteen measures after which the theme is carried in the bass. In measures 17, 18 and 19 grace notes are to be played almost simultaneously with the principal notes which follow. A sluggish grace note will completely ruin the sought after effect in these measures. Since the tempo is fast and the principal notes themselves are so *staccato*, it is suggested that they be performed as though written thus:



This will give the intended effect better than any effort to make the grace notes sound separately. The same treatment is recommended for measures 40, 41 and 42, also for measures 45 and 46.

The second theme is in the parallel major key—D major. The open fifth played *staccato* in the bass suggests a percussion instrument beating out the rhythm of the dance. The effect of *staccato* against pedal as marked adds to the color of this theme which ends *pianissimo* on a series of grace notes and is followed by the re-entrance of the first theme. A shallow light touch is suggested alternating with a deep touch when playing accented notes of passages marked *forte*.

SOMERSAULTS

By ROBERT NOLAN KERR

This little grade one piece affords practice in playing broken triads and short diatonic passages. Pupils will get much of value from it if they are required to recite the triads and their inversions thus: 1st measure—C major Triad, Root Position; 2nd measure—C major Triad, First Inversion; 3rd measure—C major Triad, Second Inversion; 4th measure—C major Triad, Root Position.

If they are familiar with diminished Triads they should recite those found in measures 25 and 26.

After the piece has been learned slowly it should be worked up to the tempo indicated in the text. Because of the title it will not come amiss if a child plays this number in somewhat clumsy labored fashion. Pedal only the last two measures as indicated.

SWEET PEAS

By JOSEPH ELLIS

Mr. Ellis here contributes a short number which will be found good for study in melody playing. The right hand melody pattern is preserved consistently for which reason it should be easily memorized. To memorize the left hand part it is suggested that it be studied first in this manner:

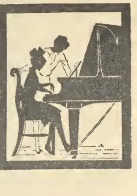
(*Continued on page 686*)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Theory and Practice in Piano Work

I seem to have a natural knack for harmonizing. Because of this, I cannot play the piano and memorize perfectly, since mistakes creep in which I cannot avoid. I have a natural talent for composing, too, which bothers me. What shall I do about it?—J. S.

There are two distinct sides to music study, namely Theory and Practice. Your natural tendency toward music composition should lead you to the study of theory, which will show you how to present your musical ideas in their proper form. But at the same time, or before you embark on theoretical studies, I advise you to carry on an intensive course in piano playing; for otherwise you will find yourself seriously handicapped in the reading and proper performance of your music. Learn first how to manage your fingers, also how to phrase and execute your piano music; and your theory work will be placed on a much firmer foundation.

Dividing the Practice Time

How should I divide my practice time of one hour and a half per day?—Mrs. B. D.

Begin with a half hour of pure technic (scales, chords, and so forth), following this by another half hour of studies of a more formal and musical character. The rest of the time may be divided as seems best, between a new piece and the review or finishing touches on a piece already well mastered.

Values of Dotted Notes

I have a pupil five years old, who takes two half hour lessons a week. She has learned the kinds of notes and rests, and also reads well in the treble staff. I also have taught her the meaning of the time signatures, and she seems to understand thoroughly the relative values of whole notes and half notes.

Now I am wondering how I shall introduce her to the dotted note. I have never had a pupil as young as she is, and fear that she will not understand what I mean if I tell her that "the dot adds to the note one half of its original value." Please suggest an way of presenting this subject.—Mrs. T. T. R.

With a child of her tender years I should make my instructions as graphic as possible, thus appealing to her eye as well as to her ear. Cut from a piece of paper a slip one inch long and a half inch wide, thus:

Tell her that this slip is to represent a whole note, 𝅝, to which in music four beats will be given.

Now cut out a similar slip, only a half inch long;

and tell her that this slip represents a dot beside the whole note, which will be given just half the time of the whole note itself, or two beats. If, now, this dot is added directly to the whole note, we have what is called a *dotted whole note* represented thus, 𝅝., which will have four plus two, or six beats, thus:

In like manner, a dotted half note has two plus one, or three beats; and a dotted quarter note has one beat and a half beat added.

Acting on the same principle, the value of any dotted note can be easily estimated.

Musical Classics

What classics are necessary for a proper musical education? It is impossible for me to obtain a teacher at this time, so that any help which you can give me will be much appreciated.—N. G.

By "classics" is ordinarily meant music which has withstood the lapse of time, and which may be expected to endure for an indefinite number of generations. Perhaps I can best answer your question by citing the most important classic writers, with a brief note on the work of each. Of these writers we may distinguish four groups, as follows:

1. *The older classicists*, chief of whom are Bach and Handel. In their works contrapuntal structure prevails, as in the fantasias and fugues. Often the structure is based on balancing phrases derived from the dance, as in most of the suites.

2. *The sonata writers*, chief of whom are Haydn, Mozart and Beethoven. In their works, the principal factor is *form*, which became increasingly elaborate and complex, until the climax was reached in the colossal works of Beethoven's Third Period.

3. *The Romanticists*, of whom the most noted are Weber, Mendelssohn, Schumann and Chopin. In these, as a direct outcome of Beethoven's works, treething finally became subordinate to the expression of personal feeling and emotion.

Romanticists whose virtuosity was predominant include Weber and his distinguished follower, Liszt.

4. *Modern Classicists*. Of still more modern composers whose works are rapidly becoming recognized as classics, we may cite Claude Debussy, whose vividly characteristic tone-poems are filled with luminous pictures.

Technical Works and How to Practice Them

It is now almost twelve years since I first began studying the piano. Having had no formal practice for over two years, I am now starting on a book of technical studies, also on Bach's "Suites." I would like a list of technical works suitable for advancing me to the seventh or eighth grades, with directions on how to practice them. For instance, Czerny's *Opus 337* necessitates repeating a measure twenty times at a rapid rate. Is it better to play an exercise slowly and with a heavy touch a few times before playing it fast? Also, how should I practice scales, arpeggios, chords, octaves, and so on, to obtain good results?—N. G.

I advise you to base your study of technic on James Francis Cooke's "Mastering the Scales and Arpeggios," which should give you a firm foundation for all kinds of technical work. For a series of formal studies from the second to the eighth grades, you might pursue the following:

Brauer, Fr., "Preliminary Velocity Studies, Op. 15." Grades 2-3.

Berens, H., "Newest School of Velocity, Op. 61," Books 1 and 2. Grades 3 and 4.

Cramer, J. B., "50 Selected Studies." Grades 5-7.

Czerny, C., "The Art of Finger Development, Op. 740." Grades 6-8.

I quite approve of your idea of practicing short passages many times by repeating them first at a slow and then at a fast tempo. As to the touch, however, I should not confine myself to heavy work, but should vary between very soft (*pp*) and very loud (*ff*)—a practice which will insure control over your fingers in producing different degrees of tonal color.

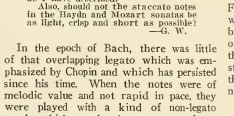
The Staccato with Bach

Please advise me in regard to playing and teaching staccato in Bach's compositions. Several years ago, when studying the Bach-Tausig *Toccata and Fugue in D minor* with a famous teacher, I was told to play the staccato notes, especially in the *Fugue*, with round, full, lingering tones—a sort of half staccato—not crisp and short as I had always played staccato. Now I wish to know whether all staccato notes in Bach's works should be played in such a manner, I am studying the "Two-part Inventions," and would like particularly to know whether *No. 8, in F major*, should be played as I have described.

Also, should not the staccato notes in the Haydn and Mozart sonatas be as light, crisp and short as possible?—G. W.

In the epoch of Bach, there was little of that overlapping legato which was emphasized by Chopin and which has persisted since his time. When the notes were of melodic value and not rapid in pace, they were played with a kind of non-legato touch, which may be thus represented:

Bach, *Two-part Invention, No. 8*



Here the "round, singing tone," of which you speak, may be well applied. For quicker passages (of sixteenth notes, for instance), and for "filling in" contrapuntal passages, a crisp but light tone may be used. The very short staccato, however, is seldom employed with Bach.

Mozart used for his concert work the Stein piano, which had a light and delicate action, adapted to the fluent passage work that prevails in his sonatas. In consequence, his piano music calls for speed and clearness, rather than for the profundity which developed with Beethoven. Haydn, who preceded Mozart, finally came to make use of similar virtuoso effects, hence should be played with a similar type of execution. Except when it is especially specified, I should not emphasize the shortness of the notes with Haydn and Mozart.

An Estimate of Popular Music

Can any benefit be derived from playing the so-called "popular music?"—E. T.

In reply, I may say that it depends upon how much time and thought is expended upon it. If taken as a mere diversion and a relaxation from more serious work, it may not be especially harmful. But it is in the abuse, rather than the use of popular music, that the danger lies. Many otherwise conscientious students turn to popular music as an excuse for casting aside all law and order in their playing; for "sketching out" the notes, rather than actually playing them; for neglecting careful, accurate fingering and phrasing—in a word, for making a general hotchpotch of their music. Such a proceeding is apt to unfit a student, mentally and physically, for the real niceties of playing; for putting music in its proper place as the most intimate and far-reaching of all the fine arts.

As teachers, we need plenty of tact in dealing with this kind of music, which often appeals so directly and attractively to our young people. Let us not frown upon it too disdainfully, lest we be thought hopelessly old-fashioned; but as occasion offers, let us gradually unfold the beauties of a better class of music, and let us show how its wealth of harmony and melody far overshadows the cheapness of many of the popular idols. In this way we may help to create a demand for real musical worth. Fortunately, in modern times the radio, with such an artist as Walter Damrosch, is bringing to people in general a realization of the hitherto unsuspected attractions in the best music, displaying this music in strong and immediate contrast to that of the comic "skits" and the like, which furnish plenty of lighter entertainment.

Nature of Rotation

I would like information on Rotation—how to teach it and in what grade to begin it.

Recently I saw a pupil in recital play practically an entire composition with her face far below the keyboard level, and almost constantly "undulating" the wrists from side to side and up and down. Is that correct?—Mrs. E. D.

The principles of Rotation may be taught almost from the first lesson, when a pupil is shown how to hold and manage his hands. At first, the hands should be held very quiet, so that the work is done almost entirely by the fingers, with a soft touch. As more strength is needed, this may be supplied by rotating to right and left from the wrists, also by raising and lowering the hands. But with experience, all of these motions should be lessened, so that they become almost purely a matter of thought; and finally, they are scarcely perceived by the eyes. Exaggerated motions, such as "pumping" the hands up and down, not only are unnecessary, but are valueless and technically confusing to the player. In his recent book, "The Visible and Invisible in Pianoforte Playing," Tobias Matthay sums up the matter of technic by saying that it "is rather a matter of the mind than of the fingers."

ALBERT SPALDING

Violinist or Fiddler?

By Albert Spalding

As Told to R. H. Wollstein

THE MOST satisfactory solution of violin problems comes through working them out, patiently, diligently, sincerely, for one's self. Talking about difficulties is helpful only as a means of localizing them. No one can help you overcome them but you yourself. The violinist's most important problem, perhaps, is to make his instrument the servant of music, instead of allowing music to become the servant of his violin. Let me explain more precisely what I mean.

The violin is, from a purely physical standpoint, the least natural of all musical instruments. Think, a moment, of the bodily position of a violinist while playing, and you will readily agree that no purely natural demands would ever induce him to assume such a posture. Most other instrumentalists sit down while they play—an added means of natural relaxation—and the position of their arms and hands, either at right-angles to the body, or following the laws of gravity towards a downward vanishing point, more nearly approaches a position which they might assume naturally, and without the demands of the instruments they guide. The violinist is, of course, scarcely aware of this; nevertheless it is true. And the need for assuming a fundamentally unnatural position of body opens to every violinist the dangerous possibility of embarking upon further "unnaturalnesses" in playing.

Putting the Violin Through Its Paces

THE CHIEF of these dangers is the temptation to pander to the sheer physical difficulties of the instrument by making all music *violinistic* rather than purely *musical*. There are any number of effects—slurring, sliding, or "sobbing" of notes, undue time values, exaggerated vibrati and so forth—which certainly do emphasize certain distinctly violinistic qualities, and which, regrettably enough, have a tendency to please listeners, probably for the reason they are unique to the medium of the violin. As long as the violinist indulges in such effects, he is merely fiddling and not making music. And therefore, to come back to our starting point, he must early make himself aware of the need of subordinating the individual demands of his instrument to the greater demands of the music he plays.

Some day, when you have the opportunity of listening to a "pretty good" trio in some hotel or restaurant, make this test: listen carefully for the individual instruments to state their themes, and see if you do not come to the same conclusion that I have. It is this: the pianist does the least damage to the abstractly musical values of a theme. This is true regardless of the pianist's musicianship, for it lies in the essentially complete, symphonic character of the piano. Generally, then, the cellist comes next, and the violinist, alas, can most easily distort musical purity. It seems almost inevitable for him to indulge in some exaggerations which have two results: they lower the purely musical content of his message, and they heighten the physical individuality of his violin!

Now, the violin, next to the human voice, is the most sensitive of instruments. A breath of exaggeration, a second's overdone vibrato, any undue emphasis of the purely violinistic character of his medium, can ruin the sheerly musical value of the composer's message, which must ever and ever remain the important thing in the player's mind.

Making Music Master

HOW CAN you avoid this error, which is so easy to fall into and which immediately degrades a violinist into a fiddler? By studying all you play, not from a violinistic point of view, but from a musical angle. Master all purely physical, violinistic problems so that they become second nature. Then, with such mastery in your hand, open that critical "other ear" to the pure, abstract value of the music. More than any other instrumentalist does the violinist need to cultivate that "other ear" of criticism and to listen to himself. He needs to keep the *mental* study of his music a conscious step ahead of the *physical* study of his instrument. The moment that the physical needs of "making violin effects" take the upper hand, danger lurks to music!

As a matter of safeguard, let me hasten to add that violin effects must not be discarded as such. Far from it! A slur, a sob, a throbbing of notes are necessary whenever the music demands them, whenever, by conscientious study, you can assure yourself that the composer meant them to be there. Otherwise, not. Never as a means of captivating hearers, as an invitation to applause! The most captivating of all things is musical truth, sincerely felt and simply stated. That is always charming and always new.

I was once asked why I nearly always play classical music. The question was put, "Don't you like new music?" And I replied, "I like only new music!" For musical newness has nothing to do with age. The works that are musically sincere are always new, while those which depend for their vogue upon "effects," or conscious, sophisticated modernism, are dead before they are born! And this test of newness and freshness is equally applicable to the playing of music. Truth, Simplicity, and Sincerity are the Holy Trinity of musical performance. They alone endure and win hearts.

The Inner Rhythm

SO MUCH for the violinist's greatest musical problem—that of instrumental subordination. Let us consider next his greatest violinistic problem. I believe this to be the acquiring of the perfect vibrato. The vibrato is, perhaps, the most personal element of the violinist's playing, the most important factor in influencing the character of his tone, in giving it individuality. Just as the great master-painters can be recognized without the signature on their canvasses, by distinctions of line and composition, so, I believe, our great violinists can be distinguished by the peculiar quality of their vibrato.

The secret of the vibrato is that it must never disturb the straight bull's-eye exactitude of intonation. It must never be allowed to lapse into the tremolo that permits the listener to be conscious of two separate tones, with a quavering bowing between them. There is a slight variation from pitch, of course, in every vibrato, but such variation must proceed from the prime pitch to *slightly below* it—never above it.

(Continued on page 673)

1st correct time – measure division and accent
2nd Expression, loud and soft and short + long touch, and slower and faster

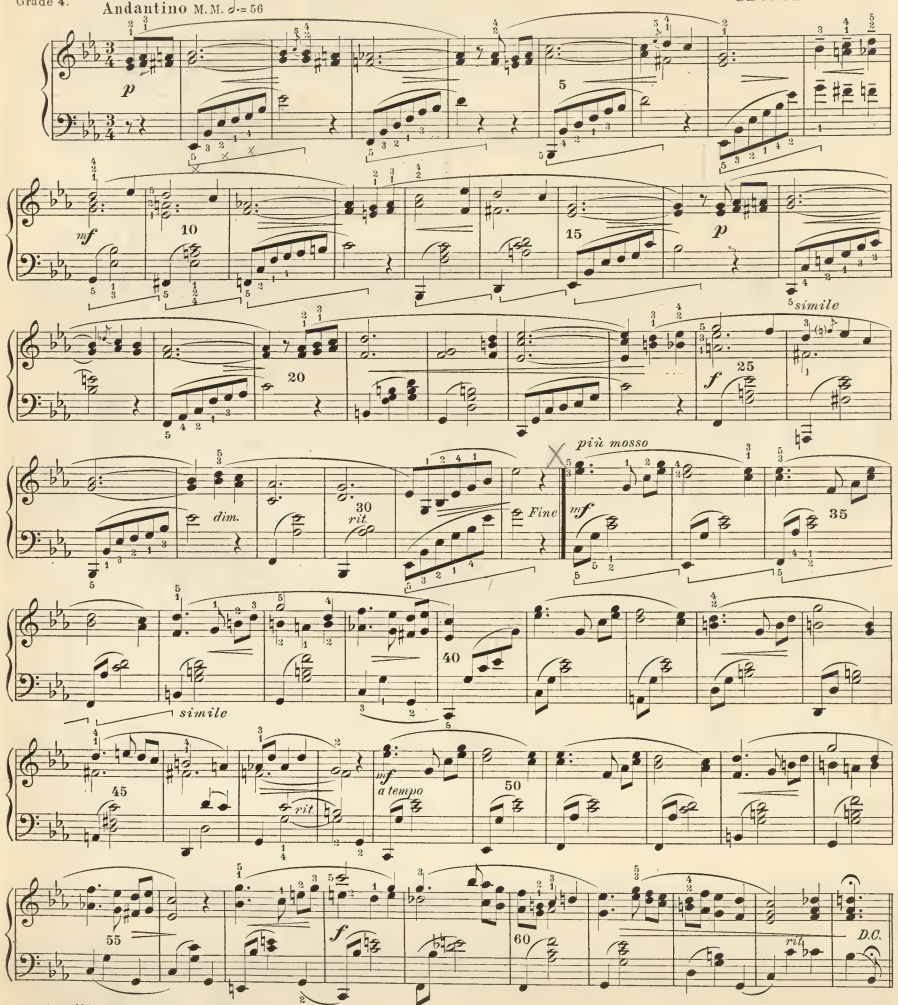
FASCINATING PIECES FOR THE MUSICAL HOME

LADY OF THE GARDENS

If your right hand were an independent soloist you would expect your left hand to accomodate it in the accompaniment. Play it in that way. Mr. Roberts provides a very fascinating melody.

GEORGE ROBERTS

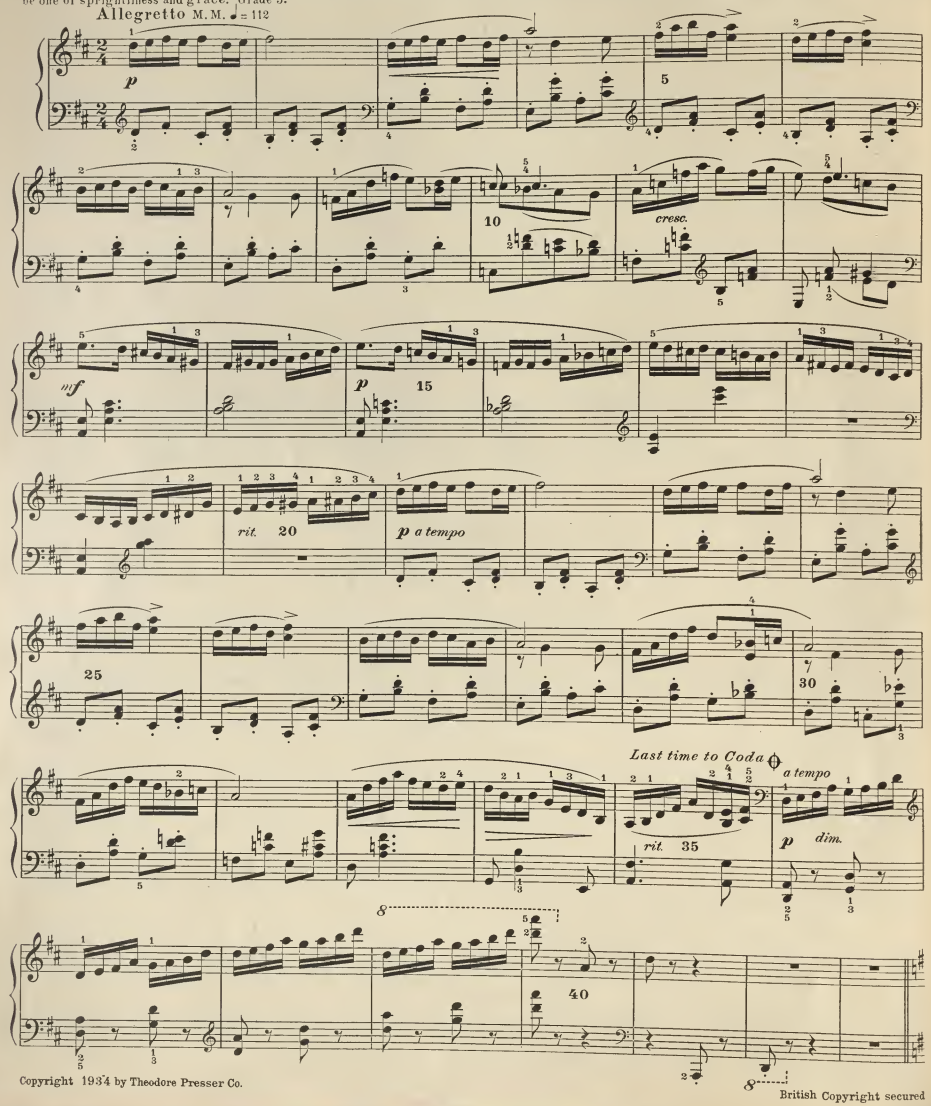
Grade 4.

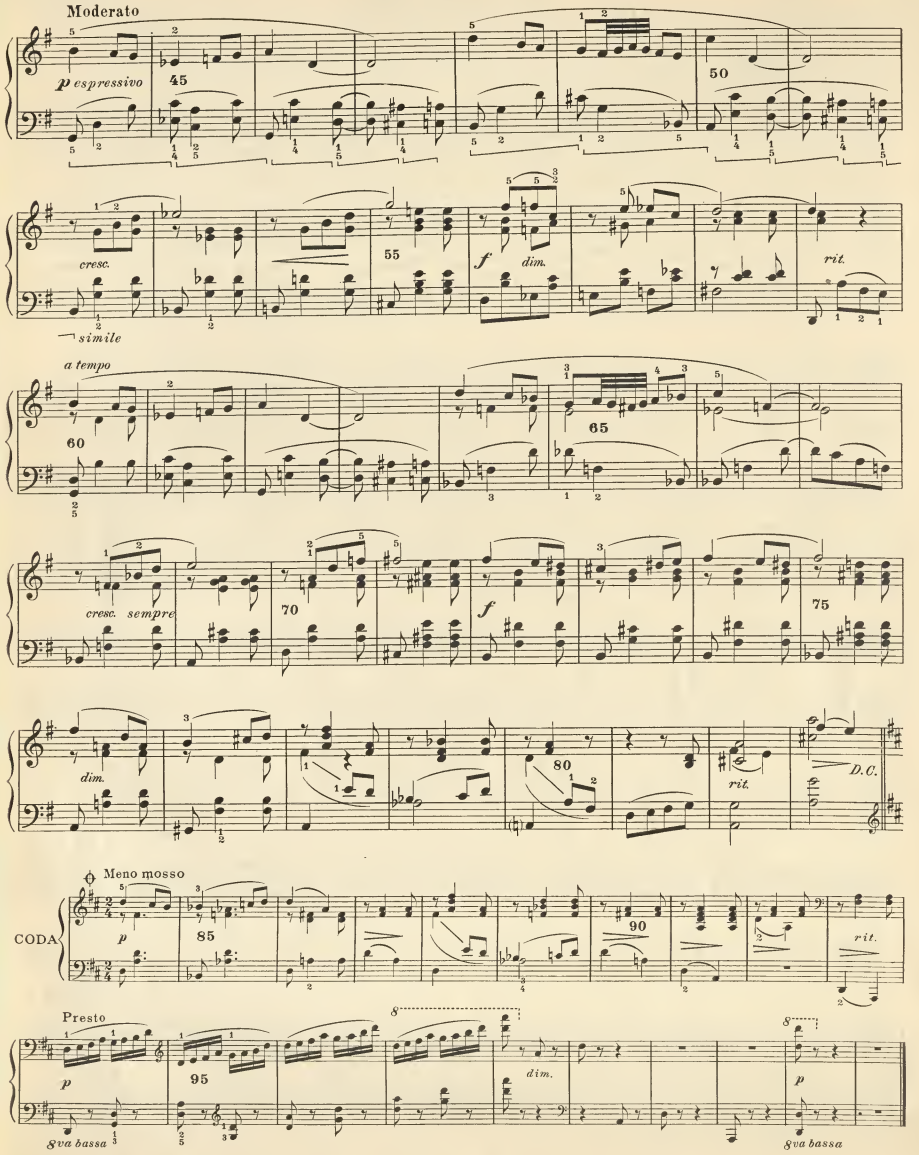


THE FLIRT

FELIX BOROWSKI

In a wholly different mood from this composer's famous *Adoration*, this composition shows Borowski in a spirited vein. The piece should be studied in sections, each section polished like a jewel until it sparkles. Be careful of the phrasing and sustained notes. The entire effect should be one of sprightliness and grace. Grade 5.

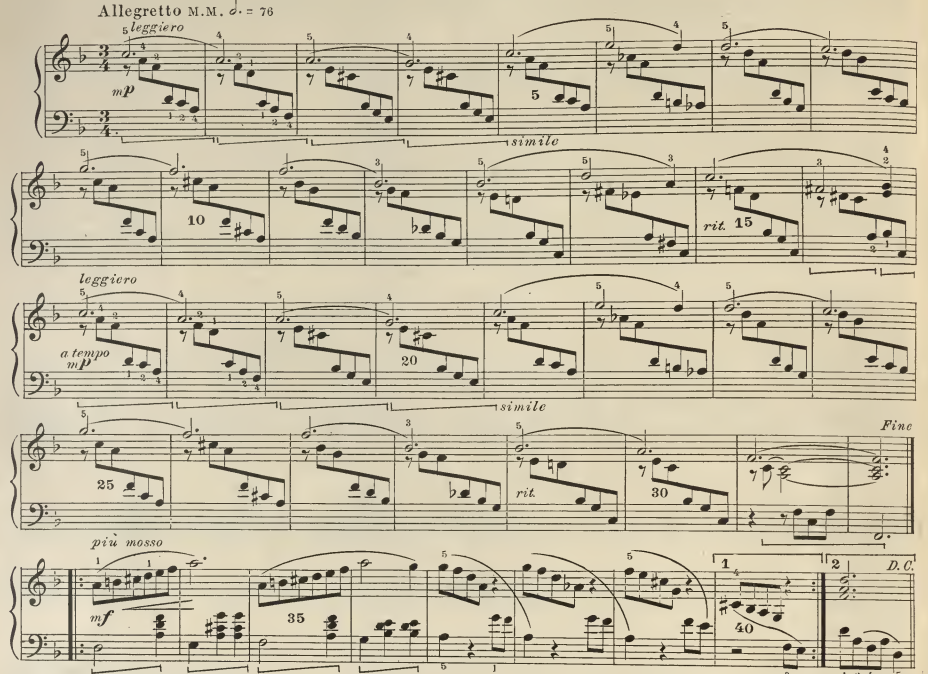




WAVELETS

JULES MATHIS

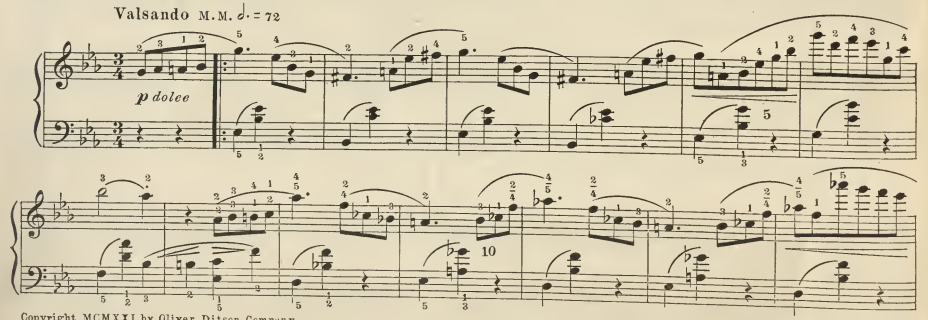
This piece, as the name suggests, has a very liquid quality which, when played in adequate legato style, is very effective. Grade 3.

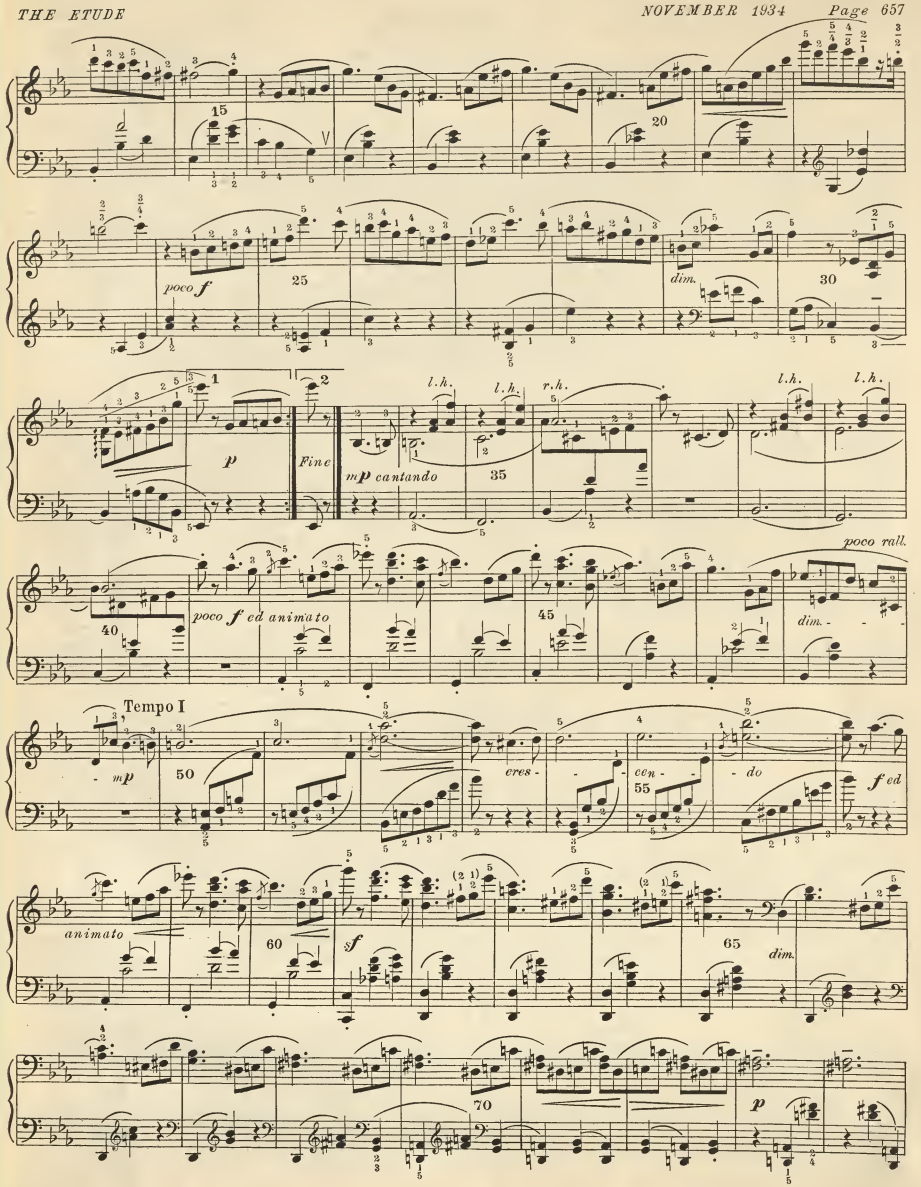


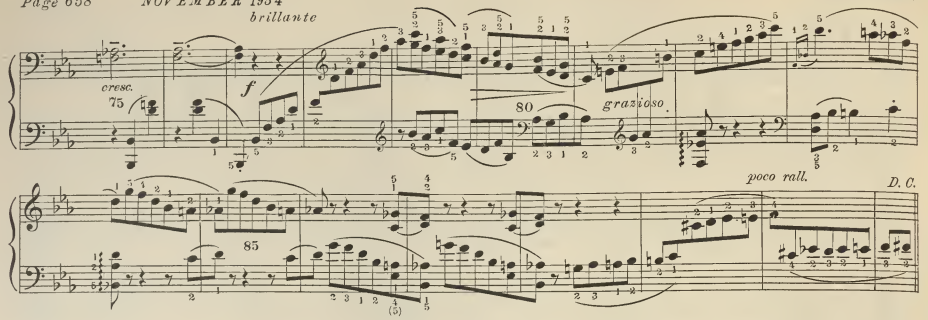
VALSE TENDRE

LOUIS VICTOR SAAR, Op. 89, No. 2

Louis Victor Saar, pupil of Brahms, here writes almost in the style of Schütt, Godard or Poldini. This work will make a real acquisition for students' recitals. Grade 4.





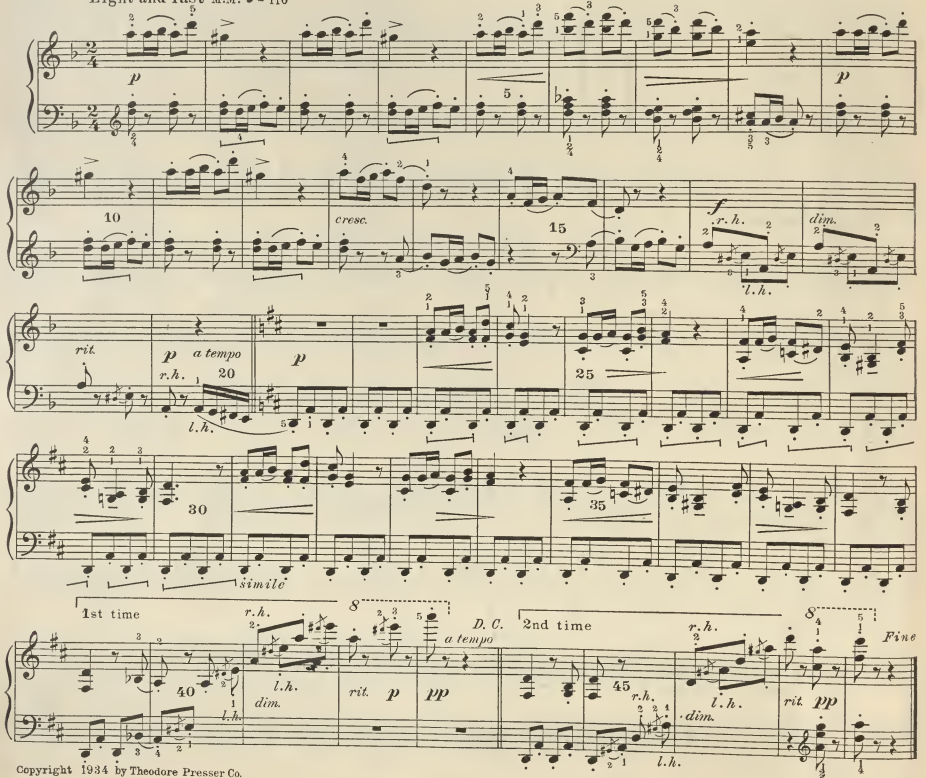


HALLOWE'EN FROLICS

CHARLES E. OVERHOLT

Here is a crisp little study for staccato and phrasing. It is a splendid opportunity for the practice of neatness at the keyboard. Grade 3.

Light and fast M.M. ♩ = 116

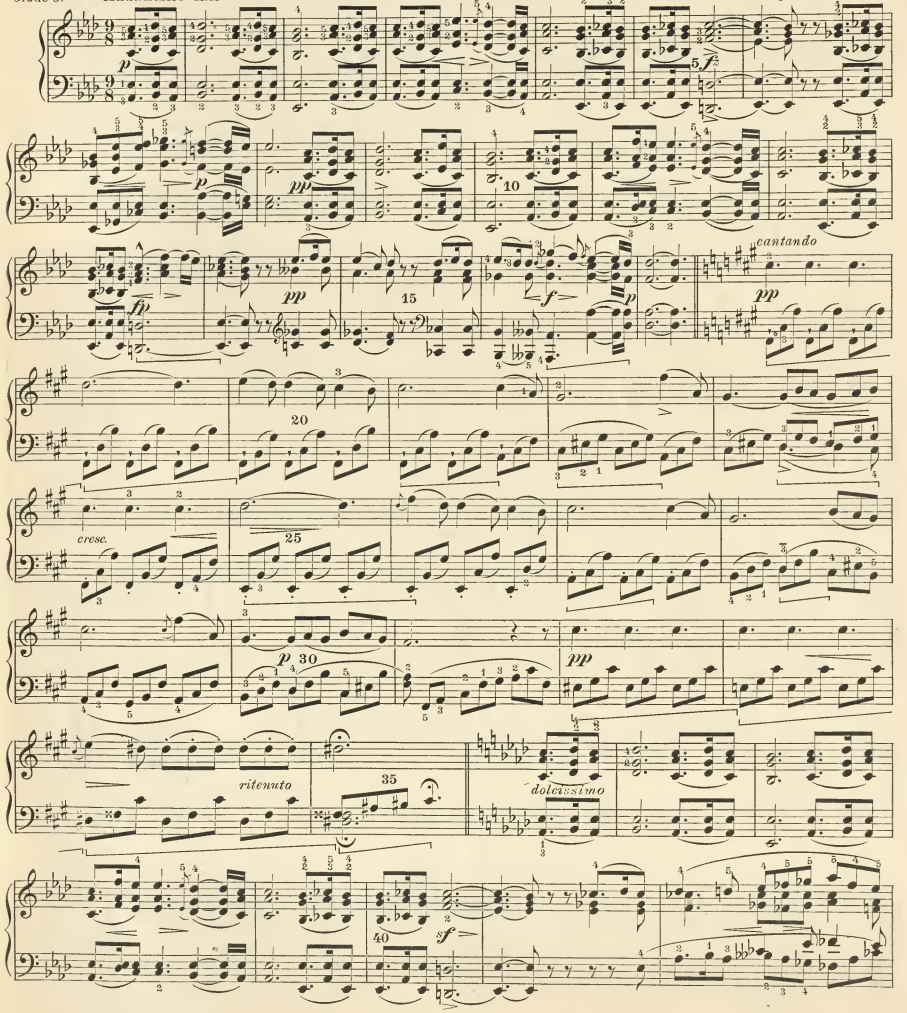


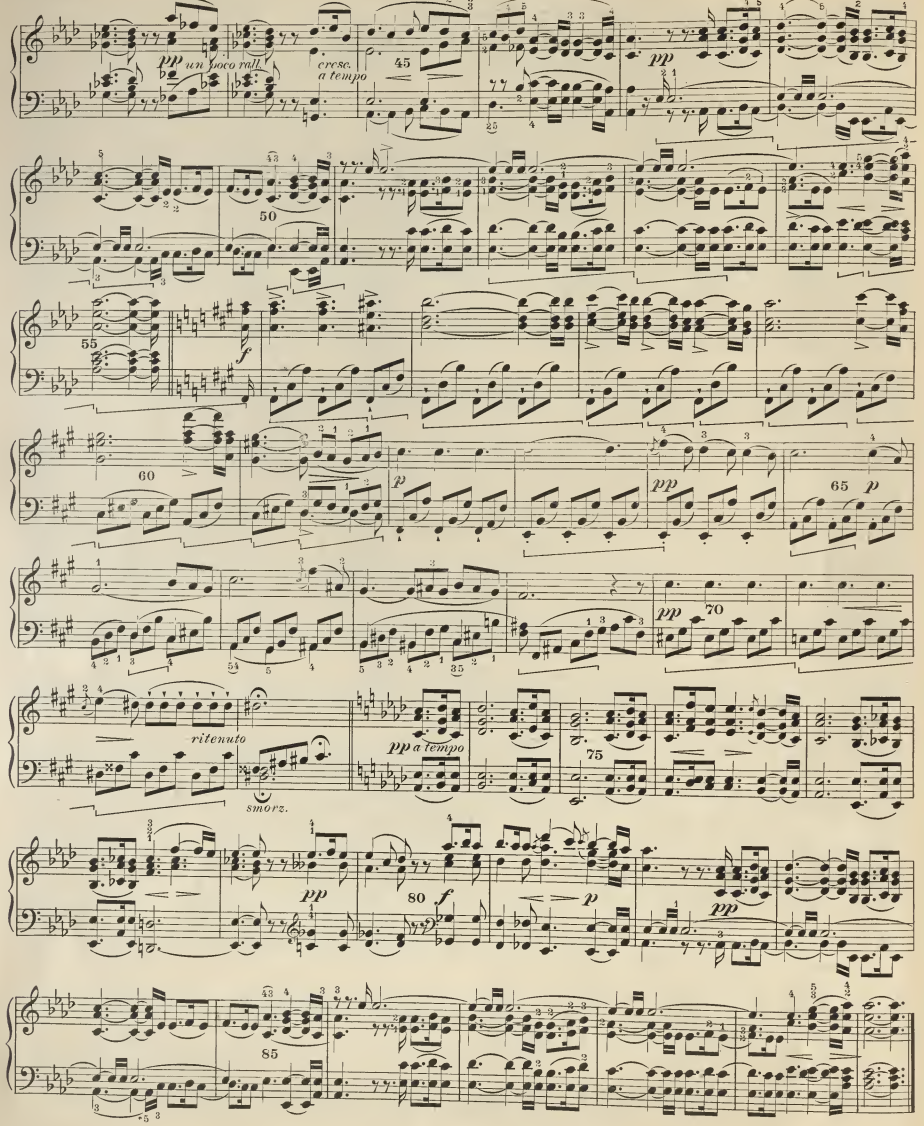
MOMENT MUSICAL

This is one of six *Moments Musicaux* composed by Schubert. While the little *Moment Musical in F Minor* is the most frequently heard, this impressive *Andantino* deserves to be played far more frequently.

FR. SCHUBERT, Op. 94, No. 2
Revised by F. Liszt

Grade 5. Andantino M.M. ♩.=72



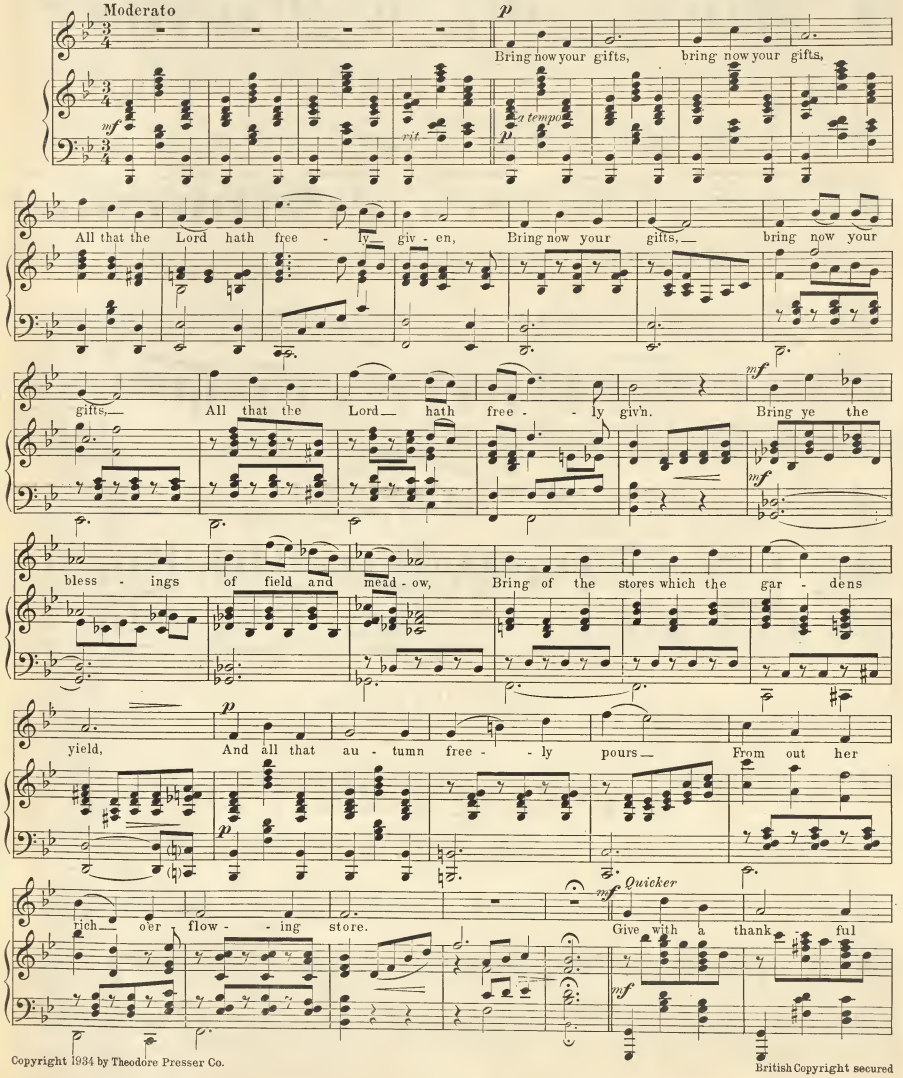


OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

From the Cantata "Harvest Home"

BRING NOW YOUR GIFTS

Words and Music by WILLIAM BAINES



heart and grate - ful, Ev - er, ev er prais - ing the Lord,

p a tempo

Ev - er be trust-ing that He is heed-ing Ev - 'ry de - sire

p a tempo

in your hearts. Bring now your gifts, bring now your gifts, All that the

f largamente

Lord hath free - ly giv'n. Bring now your gifts, bring now your gifts!

largamente

f

DAFFODILLIES

GEORGE HENRY DAY

Violin

Piano

mp *mf* *f*

𝄋 Tempo di Valse

mp

mp

mp *cresc.* *f*

mp *cresc.* *f*

poco rit. Fine

poco rit. Fine

a tempo

mp

mp a tempo

mf

mf

poco rit. e dim. *p* D.S.

poco rit. e dim. *p* D.S.

*Second time use small notes

FINALE IN C

CUTHBERT HARRIS

Moderato e con spirito M.M. ♩=96

MANUAL

PEDAL

Gt. *ff* rall. Gt. *f* *a tempo*

Last time to Coda

cresc. *a* *cresc.* *ff*

a tempo rall. *p* Full Sw. *cresc.*

Sw. to Ped. rall.

a tempo

mf *dim.* *mf*

dim. rall. *p* *a tempo*

p *cresc.*

a *cresc.* *f* rall. D.S.

CODA

Maestoso

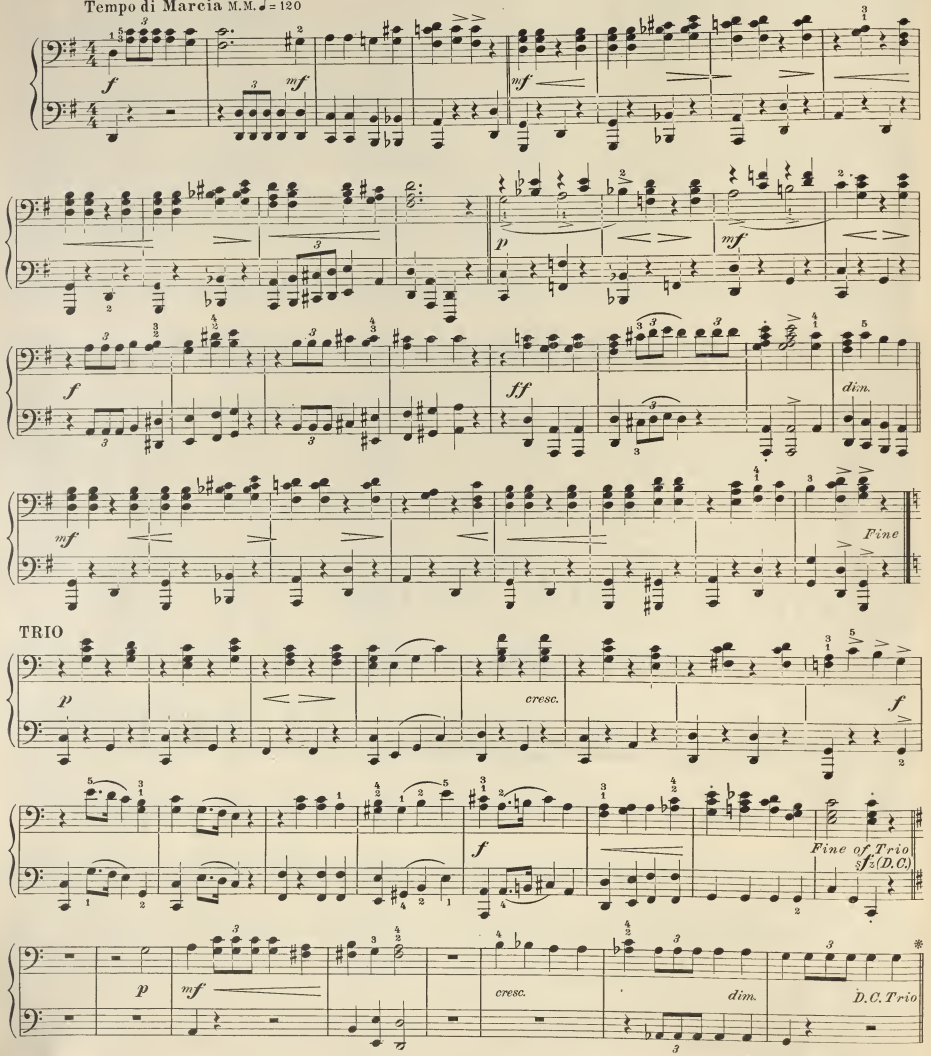
ff rall. *ff molto* rall.

HIGH SCHOOL GRAND MARCH

SECONDO

CARL WILHELM KERN, Op. 667

Tempo di Marcia M.M. ♩ = 120



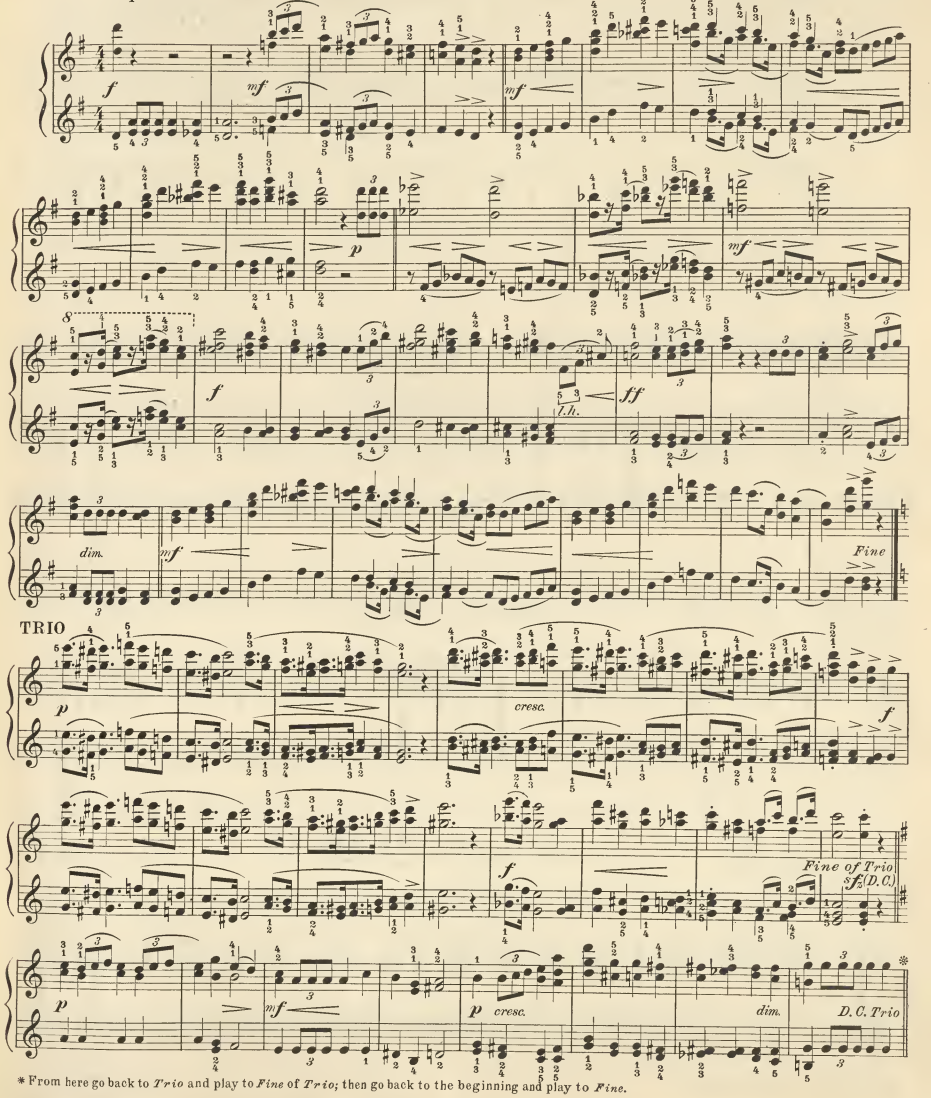
* From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.

HIGH SCHOOL GRAND MARCH

PRIMO

CARL WILHELM KERN, Op. 667

Tempo di Marcia M.M. ♩ = 120

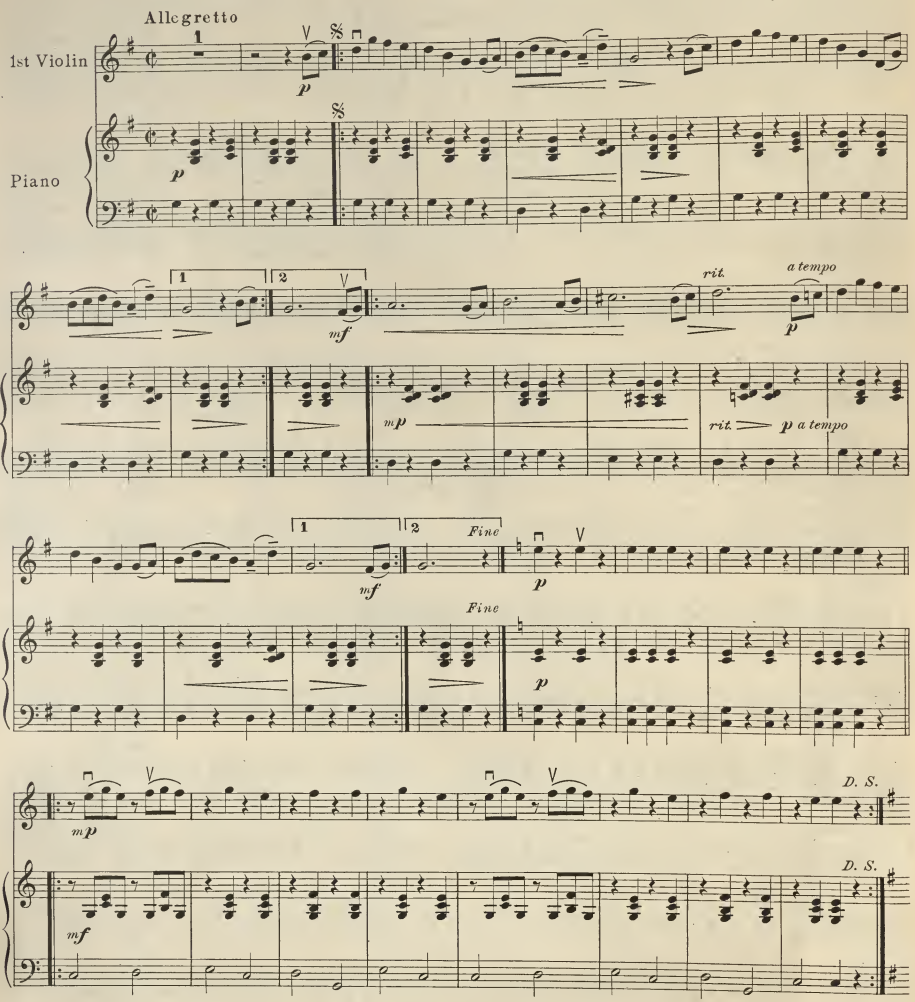


* From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.

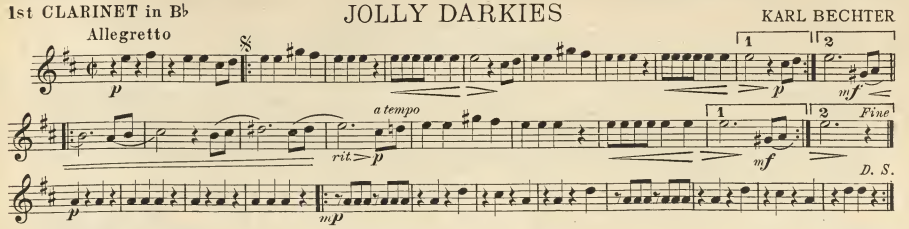
PROGRESSIVE MUSIC FOR ORCHESTRA

JOLLY DARKIES

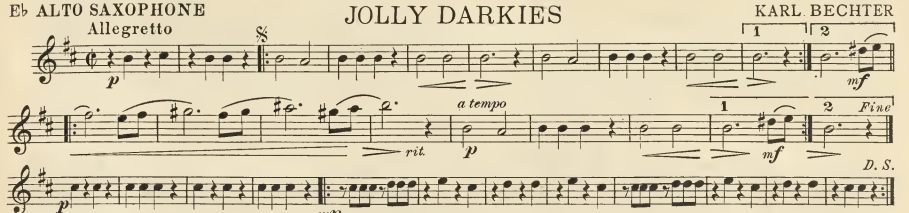
KARL BECHTER
Orchestrated by Rob Roy Peery



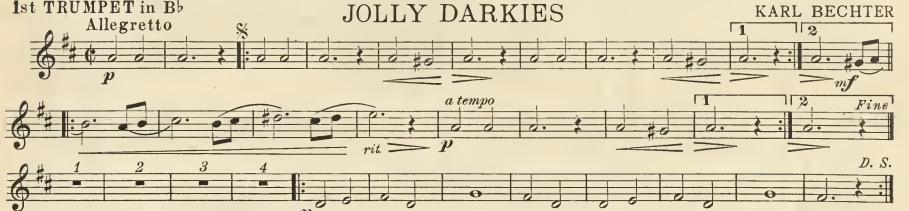
1st CLARINET in B♭



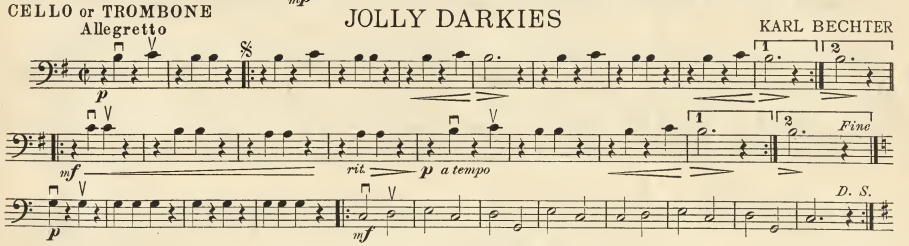
E♭ ALTO SAXOPHONE



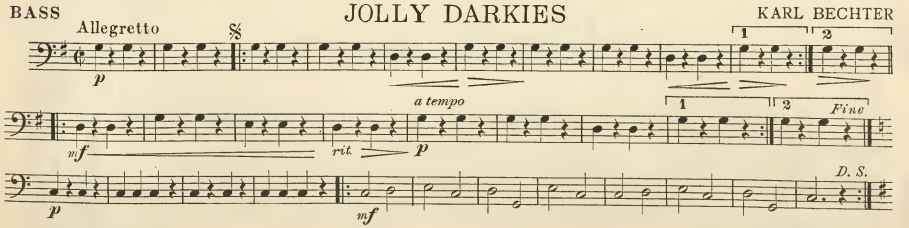
1st TRUMPET in B♭



CELLO or TROMBONE



BASS



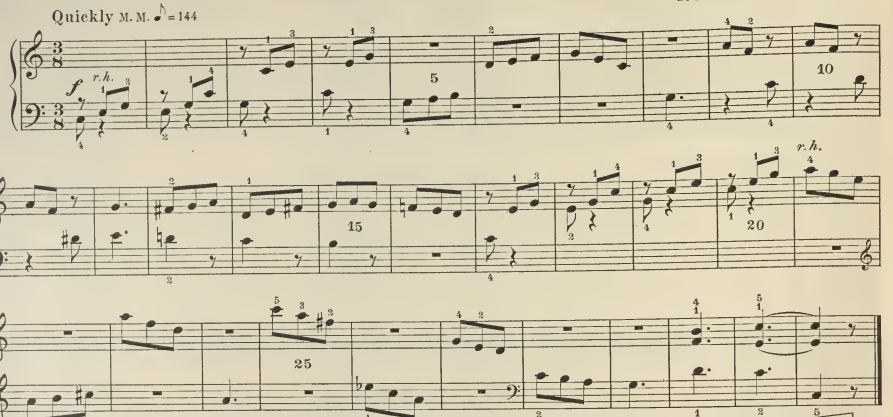
FASCINATING PIECES FOR JUNIOR ETUDE READERS

Grade 1½.

SOMERSAULTS

ROBERT NOLAN KERR

Quickly M. M. ♩ = 144

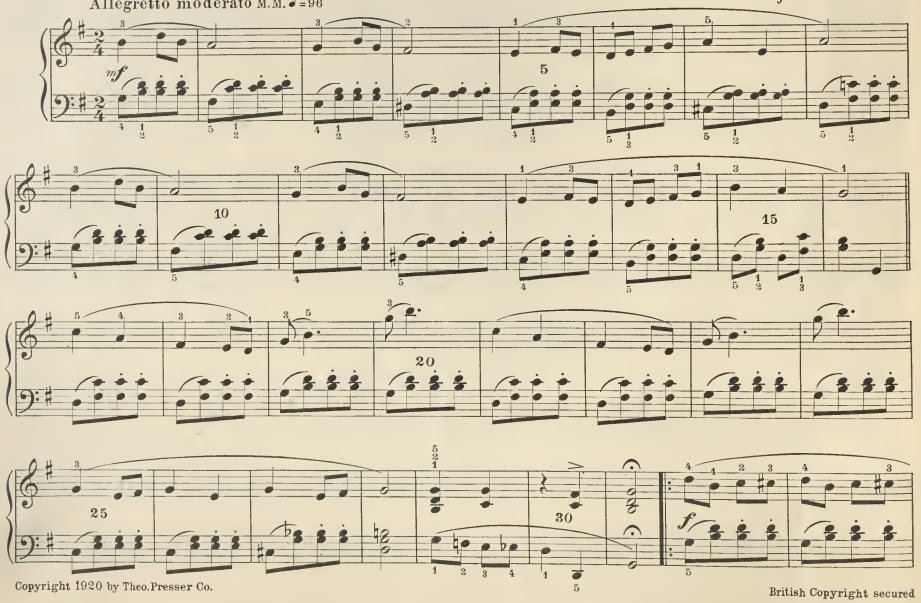


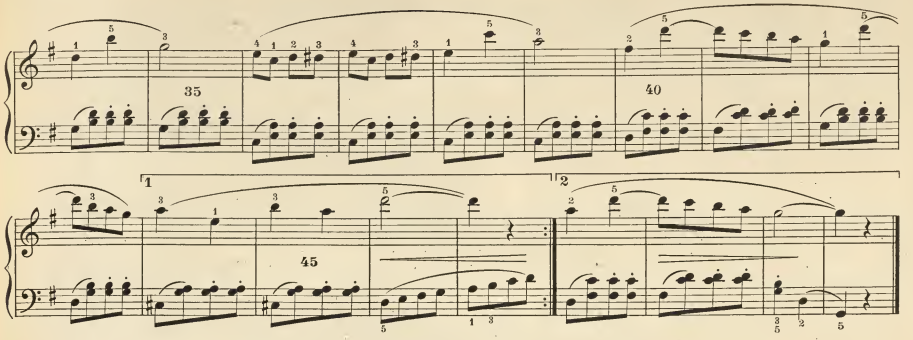
Grade 2.

SWEET PEAS

JOSEPH ELLIS

Allegretto moderato M.M. ♩ = 96



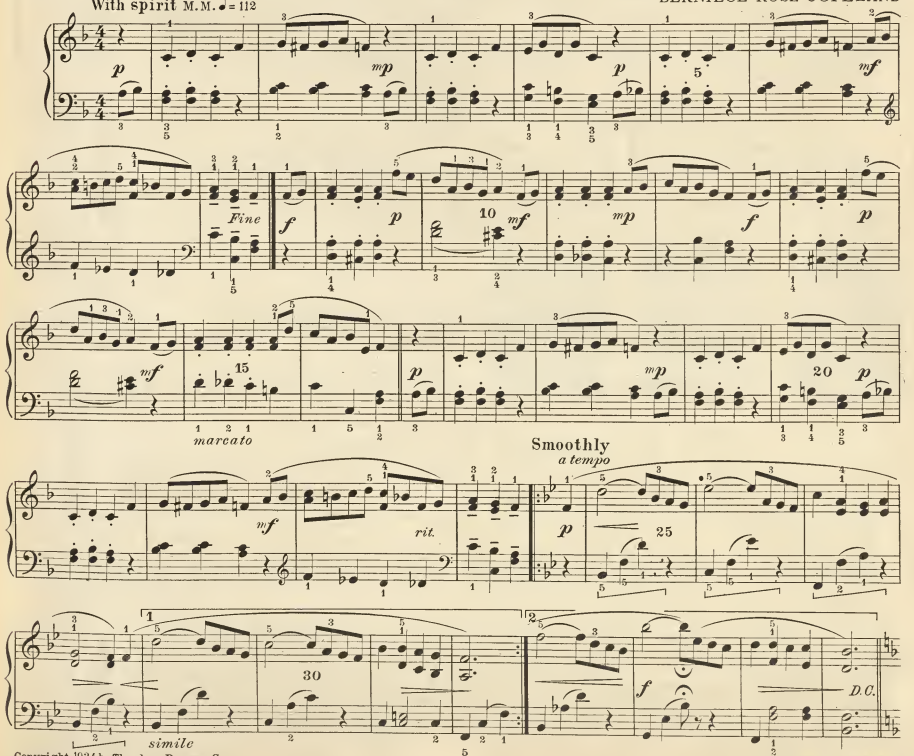


Grade 2.

MARCH OF THE PUMPKINS

BERNIECE ROSE COPELAND

With spirit M.M. ♩ = 112

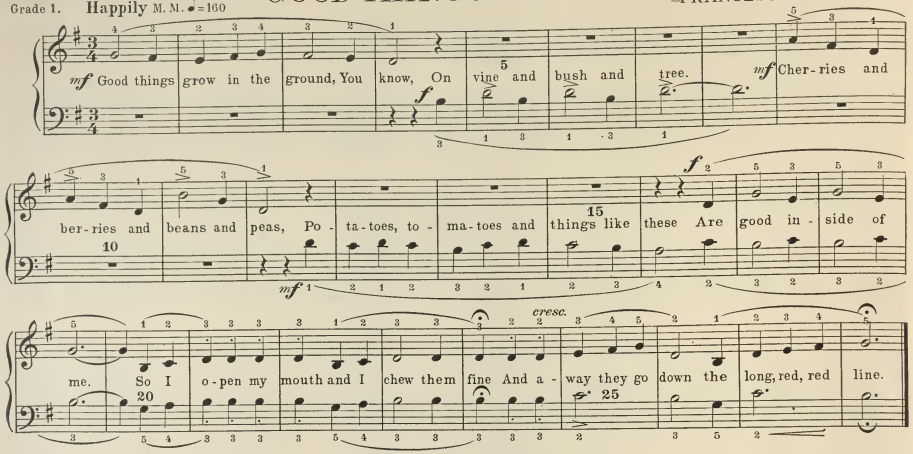


Poems by Edmund Vance Cooke

GOOD THINGS GROWING

FRANCESCO B. De LEONE

Grade 1. **Happily** M. M. ♩=160

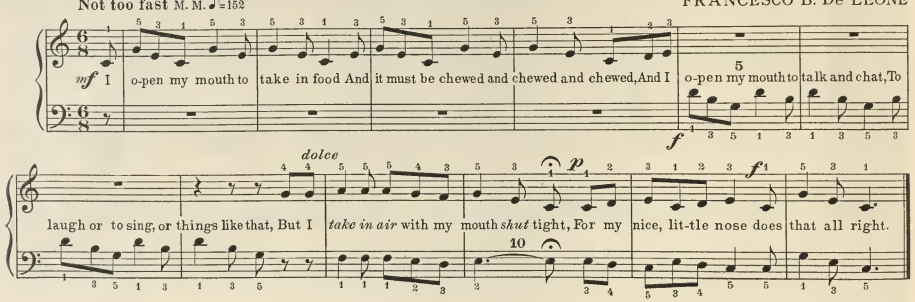


Grade 1.

BREATHING

FRANCESCO B. De LEONE

Not too fast M. M. ♩=152

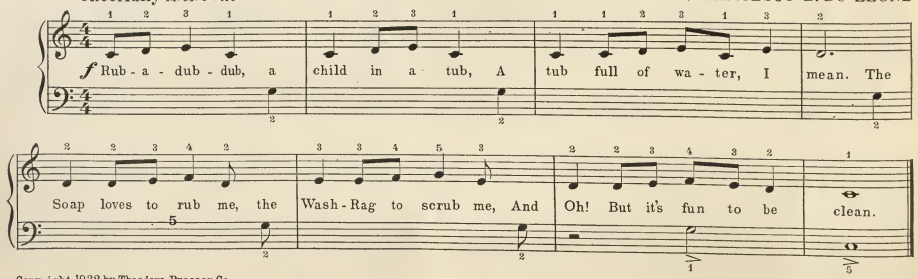


Grade 1.

FUN TO BE CLEAN

FRANCESCO B. De LEONE

Cheerfully M. M. ♩=116



Violinist or Fiddler

(Continued from page 652)

The least tendency in the upward direction ruins the character of pure vibrato. Here, perhaps, is the unique case in music study where one must consciously aim downward instead of up! In its production, the vibrato is controlled entirely by the hand, in no case by the arm. The safest and most logical approach to the vibrato is by way of the trill, which, of course, is achieved through the fingers alone and never through the wrist or the arm. Once the pure trill has the sound and the feeling of surety, the violinist may work his way on to the vibrato. Physically, he produces it in exactly the same manner, except that he "shakes" on the prime note alone.

I have often been asked about program-building. What ought one to play? For the student, I should say one ought to read and play everything one can possibly get hold of, in order to learn as much music as one can. For the performer, whatever his status, I should say "Play what you love best." One can not possibly make others believe in something one doesn't believe in oneself. It isn't necessary for the violinist to admire every measure of a composition, but, if he wants to render it convincingly, he must find in it something—a passage, a mood, a quality of character—that is strong enough to convince him first. The chronologically built program is purely a matter of convention. I do not believe in adhering to it slavishly. I have often begun a program with Debussy and ended it with Bach.

A Debt of Gratitude

THE MUSICIAN'S greatest duty, of course, is to give his hearers a program which he honestly believes they will enjoy listening to as much as he will enjoy playing it. I do not mean this in the sense of pandering to the less worthy elements of public taste, of offering music that his own taste rejects, for the sake of "putting oneself across." Nothing is further from my mind. But I do mean that the audience deserves the most careful and devoted consideration. It must not be "educated;" it must not be snubbed; it must not be offered thin, valueless musical fare. No time can be better spent than in studying the wishes of one's public, for this public brings a performer a great deal more than the dollars it leaves at the box-office. It brings him the contribution of sympathetic and concentrated attention, the source from which he draws the strength to go on to greater achievements and better things. We owe our hearers a debt of gratitude, and the best way of paying it is to strive always to give them genuine pleasure, in the worthiest manner of which we are capable.

I say that a performer draws his greatest strength from the audience there before him, bringing him the priceless gift of sympathetic concentration. But, I hear you ask, does not the aspect of that sea of faces have just the opposite effect, making the performer nervous and self-conscious? I believe that the popular conception of "stage fright" is the worst possible fare to feed to young musicians. It puts the emphasis in exactly the wrong place. Certainly, the performer may well be "nervous" of his great responsibility—but he should concentrate that nervousness upon the hours he spends in his practice-room, his laboratory. That is where he must learn to labor and criticise himself; that is where he may fall prey to the fear that he is not doing his best. But, once he steps before his public—be that "public" a teacher, a single friend, a studio group, or an audience—he must be so sure, both of his music and his playing, that he *cannot* be made nervous!

The type of performer who waits to step upon the stage to get nervous has no business being on the stage. Of course, facing an audience brings with it a greater pulsing of heart, a throbbing of nerves, and a general quickening of consciousness. No sensitive musician could assume his responsibilities without that. But nervous fear, no. It is the height of selfish egotism for the musician to approach his public without the rock-bottom surety that conquers all fears. To go on at all, his chief love and interest must be, not public applause, but his own playing, his own sharp self-criticism. If he keeps his sheerly musical idea ahead of his thoughts of mere performance, he will soon find nervousness disappearing.

Radio Stimulation

MY RECENT experiences in radio broadcasting have served as a liberal education. I think that radio work is an excellent training for young musicians. It affords a unique discipline in precision, exactness, and the fighting off of possible "stage mannerisms." True, in radio work one feels the lack of that source of strength emanating from an audience which comes to bring you its visible attention. But there are compensations! If an audience is not there, on the spot, to *give* you its attention, you come to feel that, depending on your own powers of musical and personal sympathy, you can *take* that attention from some other diversion. You enter great homes and plain homes, ranches, and mines, and farm-kitchens. Perhaps your invisible audience is reading, or playing bridge, or talking about crops or the children's schooling. And, if you are lucky, you can gather up those countless ends of attention and turn them towards music. It is a queer, but very wonderful, feeling. I had a letter, recently, that touched and delighted me. It was a round-robin, signed by a dozen miners, in a lonely Wyoming camp, who had "tuned in" while I played. I would give much to know what they were doing, after a hard day down in the shafts, and what impelled them to give me the honor of their attention.

The radio performer must constantly ask himself, not only "How well do I play?" but "How much sheer entertainment have I got to give, to induce people to drop other things and listen to me?" That is an added responsibility, of course, not encountered by the musician who finds his audience before him, ready to meet him on his own terms. It constitutes, perhaps, the greatest delight of radio work.

The Microphone's Fine Ear

AS TO the actual playing before the microphone, there is no special "radio technic." I play no differently there from what I do at home or on the concert platform. The only difference is that there is less complete freedom in playing. Radio music is, at best, photographed music, and the powerful mechanisms that send the music out will also "photograph" the tiniest, most delicate shadings in a way not discernible by the unaided ear. Take the matter of breathing, for instance. Before the sensitive microphone, you are afraid to draw a deep breath, while playing, lest it "register" along with your tones and confuse them; while, on the stage, you can grunt, if you like, and those in the very front row will not hear you!

One must constantly remember the microphone's power to magnify details in this way. As a result, one tends to soften and tone down accents and effects, instead of stressing them. But that is no great difficulty, because, after all, the greatest scope of the violin lies in suggestion rather than

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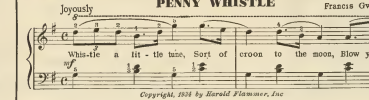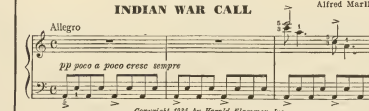
THE SINGER'S ETUDE

Edited for November by

EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Rhythm and Its Charm in Song

By Katharine D. Hemming

"RHYTHM and harmony find their way into the inward places of the soul."—Plato.

The consummation of all that is beautiful to both sight and sound is rhythm; and we shall discuss this briefly and simply from the latter angle, as applied in song. As far back as authentic history is known we find that both Jew and Pagan employed song in their worship, accompanied by dancing. Even today each nation has its own particular style of song and dance characteristic of the people, some gay, some boisterous and some serious.

Song is a series of pleasing tones in rhythmical order; and rhythm is movement marked by the regulated succession of strong and weak elements, or the measured flow of words and phrases. In music this is applied to tones and is expressed on the printed page by dividing the notes into measures, the nature of which is indicated by what is known as a "time signature," which is always placed at the beginning of a composition, though, for variety in rhythm, this may be changed during the progress of the work. This signature consists of two figures placed one above the other, the top figure denoting how many beats are to be sung in the measure and the lower indicating the note value of one of these beats. In every usual measure the first note or beat has the heavier accent; though, for special effects, this may be shifted. Should the top figure be a 2 or 3 the measure has only one accent. Thus,

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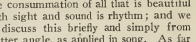
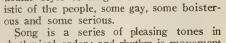


are examples of duple rhythms, the former now to be found seldom outside the hymnbook, while the latter is familiar in such songs as (a) *Home Sweet Home* and (b) the *Habanera* from "Carmen."

Ex. 2



In triple measure we have

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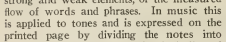

Up to the time of Handel the half-note was common as a beat-note. The song *Loscia ch'io piongo*, in the movement of a *Sarobande*, from his opera "Rinaldo," is perhaps the best known survival.

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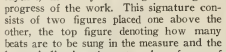
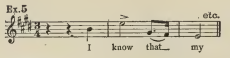


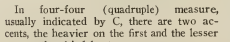
Then in the same master's "Messiah," the song *I Know That My Redeemer Liwith* is doubtless the classic example of a song in slow three-four measure.

Ex. 5



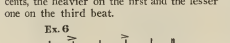
In four-four (quadruple) measure, usually indicated by C, there are two accents, the heavier on the first and the lesser one on the third beat.

Ex. 6



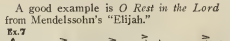
A good example is *O Rest in the Lord* from Mendelssohn's "Elijah."

Ex. 7



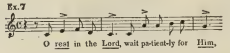
By multiplying the top figure by three and the lower one by two we get their form for a compound measure, thus,

Ex. 8



and

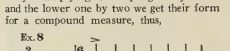
Ex. 9



with a strong accent of the first of the first group of three notes and a lighter accent on the first of the second group.

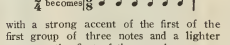
The compound form of

Ex. 10



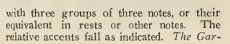
with three groups of three notes, or their equivalent in rests or other notes. The relative accents fall as indicated. *The Garden of Sleep* by de Lara is a good study of this rhythm.

Ex. 11



Then

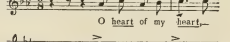
Ex. 12



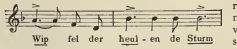
with the stronger accent on the first note of the first and third groups of three notes.

Notable examples of this rhythm are *He Shall Feed His Flock* from Handel's "Messiah" and Schubert's famous song, *The Young Nun.*

Ex. 13



Ex.



Whilst this is admittedly a rather mechanical and clock-like precision form of singing, such a foundation is absolutely essential. In each art there are definitely fixed rules that must be learned and conscientiously practiced till their use becomes next to automatic; after which this rigor may be somewhat relaxed and the student or artist may take certain intelligent liberties in their application. As George Dyson has written: "After much has been said against true rhythm as a destroying freedom, yet it is only when a rhythm has become practically intuitive that there can be much real musical fertility in it, for only then can the mind be left free to enjoy vastly more productive ideas." Liebnitz observed that "Music is the pleasure the human soul experiences from counting without being aware he is counting."

Many imagine the mere possession of a clear accurate voice implies musical talent. This is far from the case, it is rhythm that gives meaning and form to sounds.

A Study of Accents

SPEAKING and singing are similar functions. Each phrase has one word of greater import than the others, and any word of two or more syllables has but one of these strongly marked, this usually being the root of the word, such as in "*faint*-ly," "*soft*-ly," "*strict*-ly," where the "ly" is merely the affix and consequently of lesser importance.

In the words to-*day*, re-*moin* and re-*store*, "to" and "re" are merely prefixes, never accented. It will be noted in the three-four illustration from the "Messiah" that the strong emphasis is on the important word "know." How often it has grated on one's nerves to hear this great song begun with "*I* know *that*." In the next sentence "He" and "stand" must be accented, for they express a person and what he will do.

Right Word, Right Place

A SAFE GUIDE in any song is to follow the musical rhythm as stated above; for in music that is well written the important word or syllable will be always found on the strong beat. As the strong word is usually preceded by an unimportant word, such as "the," "a," or "like," the sentence will be found to begin on an unaccented beat as illustrated above in *Home Sweet Home, O Rest in the Lord, Wie braust durch die Wipfel* and the *Habanera* from "Carmen." But *Lascia ch'io pianga* begins on a first beat, as that is the correct mode in this sentence, as each note has weight in a distinct form of rhythm. It is for this reason that a translated song is often not so satisfactory as the original version. Translators have been notoriously negligent in their study of the reproduction of accents, so that many times much of the original beauty of rhythms and vowel values has been lost. In a language so rich and flexible as our English, this is unpardonable; for there is not a rhythm, an accent, a vowel value nor a mellifluous turn in any other language which cannot, by careful study, be just as well or better expressed through the medium of our own tongue.

The negroes of America, who have an infectious rhythm in their singing, do not worry about the words, they just let them fit in as best they can. No doubt the strongly measured accent in their singing is the result of the early years when as slaves they sang at their monotonous tasks, to assist their working in unison.

To acquire this rhythmic sense the student should take a solfeggio or song, note the time signature and the character of the tempo given, whether *lento* or *vivace*, then count aloud, accompanying this by motions of hand, foot or body, and at the same time very emphatically emphasizing the strong beat. Then, with no instrumental accompaniment, he should beat time whilst humming the melody. Again, in a similar manner he should beat the time whilst singing the tune, until quite imbued with the rhythm. By this time counting should be no longer necessary for this piece and the true personal interpretation of the composition may be given unhampered by the problem of counting and rhythm. This sounds like a tedious process; but in the long run it will be found to give the quickest and certainly the surest and most musicianly results.

The Full Rhythm

LIKE GOOD READING aloud, the true rhythmic performance of a song is based on the knowledge of much more than a mere acquaintance with the song itself. A living rhythm combines time, pace, meter, light and shade in all their degrees and these all rolled into one. It is the life of time in all its aspects; it redeems time from clock-like precision and monotony; it includes *accellerando, ritenuto*, any change of pace from *lento* to *vivace*, and of power from *piano* to *forte*, and any of these reversed.

A barrel organ is incapable of all these nice proportions of time and tone, and hence it is unpoetic and monotonous. Many singers are not more pleasurable to hear, because of their disregard of these essentials to true musicianship. It is here that the artist shines supreme and that all her early training is displayed in everything she sings.

A sensitive rhythm becomes the breath of life to almost any musical interpretation. No instrument can deliver this quite so eloquently as the human voice. And so the intelligent and ambitious singer will spare no effort to develop a thorough mastery of that feeling for rhythm which is a prime fundamental in the equipment of the real artist.

Regaining a Lost Voice

By Cecile N. Fleming

A "LOST VOICE" may come from several causes. If the source of trouble is purely physical, the natural resort should be to follow carefully the advice of a medical man. If, as is more often the case, the weakness is the result of overwork or of faulty method of tone-production, then the remedy will lie in the following of the best vocal practice.

As a usual thing, the best beginning is in vocal rest. When Jenny Lind went to Manuel Garcia with her voice gone from a faulty method of use, his first demand was three months of rest from singing, six weeks of which she did not speak except in whisper. Then for the first week she was allowed to practice softly but five minutes each day. And what a chapter she wrote in the history of song!

While the voice is resting, make sure of a good method of breathing. This means that it is to be thoroughly natural. Stand erect, and throw the entire body into a relaxed state—which is largely a mental attitude. Be sure there is no tenseness anywhere. Now, with the throat open as in yawning, drink in a deep breath as naturally as an infant—every muscle of the chest and wait absolutely free. In taking a breath, the throat should have much of the sensation of expanding like a toy rubber balloon into which air is being blown. Inhale quickly but not spasmodically; then let the breath spin out in a steady stream that seems as small as the lead of a pencil. Do this many times a day, with but a few repetitions at each practice. There is nothing better for breath control.

When ready to begin singing use at first only the tones

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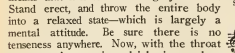
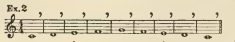


vocalizing them softly on the vowel *ah*, holding each for four slow counts and stopping for breath before beginning another. Slowly transpose this, by half-tones, higher till at the end of six weeks the tones of an octave are in use. In the third or fourth week of this period *oh* and *ee* may be sometimes tried on alternate tones.

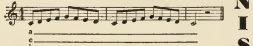
Now the five Italian vowel sounds may be attempted: a-e-i-o-u (pronounced Ah-aye-ee-oh-oo). There must be constant care that each vowel is produced with a feeling of complete ease in all parts of the mouth and thoroughly opened throat.

Ex. 2



For very low voices, all of these exercises should be sung on the scale of B-flat.

To this practice may soon be added



to be transposed up or down throughout the comfortable compass of the individual voice. Alternate the Italian vowels.

From this point there may be a gradual but very slow taking up of the usual and more difficult vocal exercises and vocalises, with all the time an absolute stop when either pitch or power of tone induces the least of strain. The least of physical effort means death to both quality and longevity of the singing voice. As songs are begun, especial care must be taken, for the emotion of the words is apt to lead the inexperienced singer into dangerous muscular constriction.

Learning to Rule the Unruly Tongue

By Wilbur Alonzo Skiles

TONGUE CONTROL must be accomplished through the mind, not through voluntary efforts or physical force. The obstreperous tongue must be coaxed to relax; and, in accomplishing this, sensation is an important guide.

A very efficient exercise for the creation of the right pattern-sensation is to be found in humming. Through this practice the tone is encouraged to center its vibration forward, where it focuses against the front teeth and frontal bones of the head. Then this same velvety tone quality must be kept as the vowels are employed. If this plan is followed on the lower tones of the voice, in due time the higher tones will spring forth automatically, with an ample volume, freedom and richness.

Another fine exercise for relaxing the tongue is to train it silently to fall into a groove (from its extreme rear portion to its tip) as it is gently stroked or tickled by a finger or sterilized object. This exercise should be practiced before a mirror, where the aspirant can see the tongue and other vocal organs. If a yawn is prompted by this stroking action upon the tongue, certain muscles are beneficially relaxing and progress is being made. Later, strive to carry out the making of the groove without the assistance of the finger stroke upon the tongue; that is, strive mentally only. Use no physical force, pressure or strain. Let the mental impulse cause the tongue to sink into this depression and relaxation; then success is coming near.

Practice this groove exercise not longer than five minutes at one time; but about thirty minutes each day should be devoted periodically to it. Within two weeks a very noticeable accomplishment in tongue relaxation should be evident. However, *when singing*, this groove does not as yet necessarily have to be present; but in due time the tongue will automatically assume such a position, upon the floor of the mouth, during certain phases of vocalization, and especially in the production of the higher tones.

Bear in mind that real success does not come over night nor even within a few weeks. Patient practice will eventually bring about a free tone, a strong tongue; and freedom, strength and control of the vocal cords will finally result.

During the first two weeks of this practice, no tones should be produced on pitches higher than A of the second space of the treble staff. As the voice loosens and the tones come more freely forward, sing and hum sustained tones on medium pitches. Gradually encourage the acquired tone freedom and quality to move upward to about E of the fourth space of the treble staff. Higher tones should be made with more head resonance and less chest resonance, of course; but that "is another story."

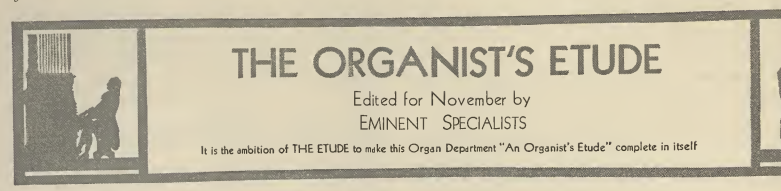
That the tongue is an unruly member has come down through the centuries; and the wise student of singing will be constantly on guard to see that it is kept properly subdued and does not interfere with the freedom and best quality of tone production.

A Handy Blackboard

By Mary E. McVey

A BLACKBOARD is as essential to the home piano studio as to the school classroom. A dark green window blind is an economical and convenient substitute and can be easily rolled up when not in use. Light blinds can be used if painted with some quick-drying paint. A piece of felt fastened over a block of wood makes an excellent eraser.

"There is no possession more perishable, more delicate, than the human voice."—Moore.



Making the Most of a Reed Organ

By C. O. WHALEY

THE REED ORGAN, or harmonium as it is called in Europe, is, contrary to general belief, a much younger instrument than the pipe organ, or even the piano. The pipe organ is of great antiquity; the piano was developed in the eighteenth century as an improvement on the dulcimer; and the reed organ was brought out in the nineteenth century, for those churches and homes which could not afford a pipe organ or piano. It is an instrument that is capable of genuine harmony, and its music is preferred by many churches to that of the piano, especially when its melodies are evoked by an organist who does not despise this humble instrument.

One drawback to the use of the reed organ in churches has been the effort necessary to supply an adequate wind pressure by means of the blow pedals. But now there are blowers on the market which are operated by quarter-horse power electric motors which are economical and satisfactory. Installed in an adjoining room or basement, and connected to the organ by a four-inch pipe, they are practically noiseless. And when a pedal rheostat is included in the installation, the organ is just as expressive as when played by foot power.

Clearing Up the Stops

TO ONE who has not had the privilege of instruction on the pipe organ, the use of the various stops may cause some perplexity. As on the pipe organ, there are two kinds of stops, *mechanical stops* and *speaking stops*. The former include the octave couplers; the *Forte* stops, which regulate shutters, and when drawn, increase the volume; and the Vox Humana (or tremolo) which imparts a vibrato effect to the softer voices. The speaking stops occurring in reed organs are of sixteen-foot, eight-foot, four-foot, and sometimes two-foot pitch. An eight-foot stop governs a set of reeds the same pitch as the corresponding strings of the piano. The eight-foot stops are the most numerous in any organ, and are the most frequently used; they are called the unison stops. Four-foot stops sound an octave above the unisons; and the sixteen-foot stops, an octave below. The former afford brilliancy; the latter, dignity. Together with the unisons, they should form a well balanced *fortissimo*.

The most desirable reed organ for the small church is the F-scale type. (We are not here considering the two-manual and pedal reed organ.) In the F-scale organ the division between the treble stops and the bass stops falls between *E* and *F* (below middle C). It is usually desirable to draw a soft sixteen-foot stop on the bass side (Bourdon 16 Ft.). This affords support for the harmony, and is a very good substitute for the pedal keyboard of the pipe organ.

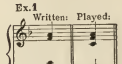
The following tabulation suggests four combinations of stops for various graduations of power:

1. *Pianissimo:* Draw the two softest eight-foot stops in the organ—one in the treble, and one in the bass; bass coupler, optional.
2. *Mezzoforte:* Draw one or two eights and a four in the treble; the Bourdon 16 Ft., an eight, and a four, in the bass.
3. *Forte:* Draw all stops except the couplers and the treble two-foot stops (if any).
4. *Fortissimo:* Full organ with both couplers, but avoid using the tremolo.

A very lovely soft effect is obtainable in reed organs having an Aeolian Harp. This is a two-foot stop in the bass register having two sets of reeds. One set is delicately out of tune with the other, and the result is the "Celestis" so much admired in the pipe organ. The Aeolian Harp imparts an *obbligato* to polyphonic playing. Drawn alone, it is useful for improvising (play two octaves below the unisons) or for chords to accompany a one-part melody played by the right hand on a treble sixteen-foot stop.

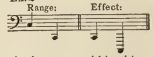
The chief requirement in playing the organ is to cultivate a legato touch. Then, too, it is very important to keep the bass part within the bass register. If the bass note falls above the dividing line (between E and F), play it with its sub-octave, and "borrow" the thumb of your right hand to play the tenor part.

Ex.1



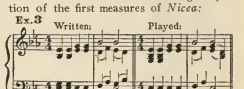
A similar procedure is even more necessary in loud playing such as the accompanying of the congregational singing, for there is but one octave of the powerful Sub-Bass sixteen-foot reeds.

Ex.2



Keep the bass part within this range by borrowing fingers from the right hand for tenor notes while bass notes are dropped to a lower octave than where written. This will be seen in the following adaptation of the first measures of *Nicea:*

Ex.3



This will avoid the "sometimes-you-hear-it-and-sometimes-you-don't" effect which is too often characteristic of reed organ playing.

The Choir Boy and His Training

By HENRY HACKETT

UNFAIR comparisons between the female soprano and the boy treble are made by a number of people who maintain that the latter voice is colorless and generally devoid of expression. Granting the female soprano possesses more dramatic power and greater range of tone color, rendering her voice the more suitable for opera and the concert room, it must at the same time be admitted that, for the liturgical service, a type of music relying less on emotional expression as generally understood is better suited; for its peculiar appeal lies in what has been described as its sexless character.

The cultured boy's voice, as found, for example, in the cathedral and college choirs of England, appeals to many as no other voice can.

Noted English choirmasters such as Sir George Martin of St. Paul's Cathedral, Dr. A. H. Mann of Kings College, Cambridge, and Dr. Varley Roberts of Magdalen College, Oxford, published during their lifetime books explaining their method of training the boy's voice, but it must be recollected that the conditions under which they worked were infinitely more favorable than those to which the average choirmaster is accustomed.

The Choir School

THE CATHEDRAL or college choir draws its boys from the well-educated class, and the boys live at the choir school where daily practices are held. There is usually keen competition for a place, and many voices are available which are good naturally even without special training. They are also under more careful supervision than is possible with the boys of an ordinary church choir.

The late A. R. Gaul, composer of *The Holy City* and other well known sacred contatas, under whom the present writer studied, was in his early days a choir boy at Norwich Cathedral at which time that famous trainer of boys voices, Dr. Zachariah Buck, was choirmaster, and Gaul relates how even the diet of a boy before singing a solo was carefully studied.

What, however, one has to consider is the method a trainer has to adopt when the conditions are far different from those of the cathedral or college.

He will, of course, look out for the best material to work upon, and, owing to the great demand made by some schools on a boy's time, will select only those who can attend the practices regularly.

These should be as frequent as circumstances will permit; but, should the time devoted to them be limited, the teacher must study the best method of using such time to the best advantage.

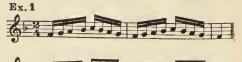
Practice and Preparation

THE LESSON may well be divided under two headings: 1. voice training and, 2. preparation of music for Sunday services; and the two should be combined as far as possible. Instead of utilizing such exercises for breathing as are to be found in many singing tutors, the hymn tunes to be sung at a forthcoming service may be sung slowly to such vowels as *ah, aw* or *oo*. While all the vowels may be drawn upon, the particular kind of voice one has to deal with should decide which vowel or vowels should be used the more frequently. Voices of a very open type should be given the darker vowels, while for the softer ones the open vowels should predominate.

It is somewhat difficult to maintain a boy's interest in vocal exercises as such; so they should be varied as much as possible. The practice of solos and soprano chorus parts from Handel's oratorios provide excellent material. Boys love such music, and the practice of it helps to obtain flexibility of voice often difficult to get from the average boy, unless considerable attention is devoted to it.

Such simple passages as the following can also be used for a like purpose:

Ex.1



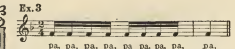
These should be sung lightly and staccato to "ah" through the various keys until

Ex.2

is reached. The teacher plays two chords to connect each key, during which time breath is taken.

A further useful exercise is the following

Ex.3



sung through the various keys until a moderately high note is reached. Such exercises—and the teacher can no doubt invent others of a like nature—will tend to make even a rough voice attain to a fair amount of flexibility.

Needless to say, the so-called head voice must receive special attention, for the healthy boy uses the chest voice in his games and speech to such an extent that many boys at the outset of their training are often unconscious of the fact that they have at their disposal a different kind of voice, one that must be used to a very great extent in singing.

Some authorities maintain that the head register should be used by boy choristers throughout their compass. In any case it should be taken down to

Ex.4

the best way to cultivate it being by the practice of downward scales. A start should be made from

Ex.5

and if a *diminuendo* is insisted upon as the scale is sung downwards the desired effect can be obtained if persevered in. All exercises in the early stages should be sung quite softly.

Soft recitation on fairly high notes of hymns and psalms is useful for developing this head voice but should not be undertaken in the very early stages.

Sight reading is an important factor in a chorister's training and some such system as the tonic sol-fa method can be worked in conjunction with reading from the staff. A capable instructor can explain the application of the one to the other very readily. Simple exercises in sight reading can be invented by the teacher by using the fingers of one's hand as the lines of the staff, using the other hand to point to the various lines and spaces, as illustrated by the fingers of the other hand and the spaces between them.

At rehearsal junior boys should sit or stand between those of more experience, after a time being encouraged to sing without such assistance.

As the boy's voice breaks generally on reaching the age of fifteen or sixteen, the choir should consist of boys of various ages, and there should in addition be a number of probationers attending practice with those of the regular choir, to fill vacancies as they occur.

The management and organization of a choir is of the utmost importance if it is to reach and maintain a high standard. Interest should be taken in the boys' doings outside his choir work, as by so doing the master will get more from his team.

A firm disciplinarian is much preferred to a weak one, if firmness is combined with justice, for fair play appeals to the young particularly. One should also keep in touch with parents. A visit to the boys' home occasionally is worthy of consideration, for the parent's influence is a factor to take into account.

The Chorale is Created

By WILLIAM A. WOLF, MUS. DOC.

THE TYPE and kernel of Protestant church song is the German Chorale—a melody of stately rhythmic character, of rugged strength, sternly diatonic in keeping with its specific religious purpose and calculated to be sung by the whole congregation in unison (or in octaves). Its origin has been traced, partly to the ancient Latin Church song (from which it derived many of its best hymns and some melodies that could be moulded into the needed form)—partly to sources within the older German church itself; and, in no small measure, to secular song—modified, of course, to destroy unwelcome traces of familiarity, and to adapt it to the new uses. But besides these, it was not long before the quickened genius of the Church brought forth original chorales. The name of Luther himself is mentioned (probably with considerable exaggeration) in this connection, as author of the famous "Ein Feste Burg" ("A Strong Defence") and other chorales.

If we were to begin with the study of the Chorale or German Protestant Music, as it may be called, the natural tendency would be to trace the causes of the prominent place held by the Chorale in the German Protestant Church. The reform movement led by Martin Luther serves, more or less, as a foundation for the average student of Ecclesiastical Music, whereon to base his research.

Martin Luther was the founder of German Hymnology; religious folk songs had existed for centuries. A collection of 1,458 hymns, known as "Wackernagel's Collection of German Chorales," existed at the time of the Reformation and were written many years prior to the German Reformation. The Utraquists published a hymn book in the Czech language twenty years prior to the hymns published by the Lutheran Church, based on ancient hymns, old vernacular songs and the Psalms. One might further add, when Dr. Martin Luther sounded the battle cry and trumpet call of the Reformation in 1517, the Brethren of Bohemia and Moravia constituted a church of reformers before the Reformation, numbering at least two hundred thousand members, containing over four hundred parishes, using a hymn book with liturgy, etc., also employing two printing presses.

The first book of Chorales was published at Wittenberg in 1524. The harmonization of these melodies with plain chords, was at first simple enough; but as the harmony devolved solely upon the organist (or other instrumentalists) only the melody being sung by the congregation, there was no limit to the elaborateness of the accompaniment; and here it was that the Chorale entered the domain of artistic music, becoming first of all the most natural and appropriate incentive to the evolution of the harmonic style of writing. Further, these sturdy old melodies became an ever more significant source of artistic inspiration when adopted as basis of other art forms—organ fantasies, fugues, cantatas, and the like. Johann Sebastian Bach's Chorale elaborations for the organ are among the most beautiful of the master's creations, and to this day chorales are not infrequently interwoven in works of ecclesiastical character, or such as contain allusions to religious incidents (for instance, the "Feste Burg" appears in a cantata of Bach, in the "Reformation Symphony" of Mendelssohn, in a Jubilee Overture of Raff, the "Huguenots" of Meyerbeer, and numerous other compositions)—*The Cypher.*

"Artists are the priests not the servitors of the public."—Brahms.

The Enharmonic Scale as an Intelligence Test

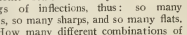
CAN YOU ANSWER TWELVE SIMPLE QUESTIONS?

By Clement Antrobus Harris

The enharmonic scale is usually regarded as belonging to the rudiments of music. Yet it gives rise to questions which even an advanced student may not be able to answer off-hand. The following tests should be solved, if possible, without looking at the keyboard.

1. How many pitches are sounded in playing the chromatic scale in one octave?
2. What is the maximum number of names a piano key can have?
3. How many pitches in an octave have three names and how many less than three?
4. Write out in notation the enharmonic scale, that is, every note found within an octave on a keyboard, with all the names which each bears. Begin on A, give the names in alphabetic order and mark all naturals as naturals even though not previously inflected, thus:

Ex. 1

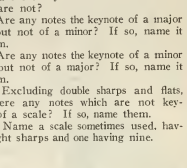


5. How many notes are there in the enharmonic scale? Classify them under headings of inflections, thus: so many naturals, so many sharps, and so many flats.
6. How many different combinations of inflections are there (for example, ♯, ♭♭, ♮) ?
7. How many notes of the enharmonic series are the keynotes of scales and how many are not?
8. Are any notes the keynote of a major scale but not of a minor? If so, name it or them.
9. Are any notes the keynote of a minor scale, but not of a major? If so, name it or them.
10. Excluding double sharps and flats, are there any notes which are not keynotes of a scale? If so, name them.
11. Name a scale sometimes used, having eight sharps and one having nine.

ANSWERS:

1. Thirteen are needed to complete the octave.
2. Three (for instance C, B♯ and D♭♭).
3. Eleven keys have three designations, while one (G♯-A♭) has only two.
4.

Ex. 2



5. Thirty-five: seven each of naturals, sharps, flats, double sharps and double flats. Also, there are eleven notes having three names (making thirty-three) and one having two, making the total thirty-five.
6. Five. These are employed in the first five measures of Ex. 2.
7. Eighteen are key-notes; seventeen are not.
8. Yes, three: D-flat, G-flat and C-flat.
9. Yes, three: G-sharp, D-sharp and A-sharp.
10. Yes, three: B-sharp, E-sharp and F-flat.
11. G-sharp has eight sharps (counting double sharps, of course, as two); and A-sharp melodic minor, ascending, has nine.

ORGAN AND CHOIR QUESTIONS Answered

By Henry S. Fry, Mus. Doc.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE *unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.*

Q. After graduating from high school, I attended a good conservatory for two years (three years ago). I have been teaching piano, playing in a Catholic Church, and taking charge of the music in a Protestant Church. Do you think that I could become an organist's assistant, in some church where I would have the opportunity of studying with him, act as his secretary, be the accompanist at rehearsals, and direct a junior choir? I have had experience in all these lines and can furnish the best of references.—A. A. C.

A. We see no reason, if you are qualified, why you could not carry out your idea of acting as assistant and so fourth, in return for lessons. It may require some effort to locate the proper person. Perhaps if you were to make your wishes known through one of the organist's magazines you could get in touch with the proper party. It would seem to us, however, that you should have to have a salary to cover your living expenses, and that will make the matter more difficult. You might communicate with one or more of the prominent organists in your nearest large city, explaining your case.

Q. I have just recently taken up pipe organ, learning it by myself, and would like a few hints about various ways to make it sound like the wonderful instrument it is. I am rather short and cannot reach the pedals very well. What can you suggest as a remedy?

A. If a teacher is not available we would suggest that you secure some good instruction books, such as are mentioned in this department from time to time, and thus familiarize yourself with matters pertaining to the organ. The only suggestion we can make for your reaching the pedals is to sit further back and down as low as is consistent with your comfort in reaching the manuals and pedals. You might sit as far forward on the bench as is necessary and comfortable.

Q. Will you kindly advise me where I might purchase a second-hand pipe organ in the vicinity of New York City?—W. R. D. II.

I would like to inquire for a one manual reed organ with pedals. Are they manufactured now?—J. A. W.

Will you please give me information as to where a reed organ may be purchased?

Am anxious to own an organ. Do not feel that we can afford a pipe organ at present, so have thought of a two manual reed organ with pedals. Can you tell me something about these—their relative merit as compared with pipe organs, their cost and where we can get one, new or second hand?—E. F.

Will you please give me information as to what company or companies make reed organs with two manuals and pedals?

Will you kindly send me the names and addresses of those companies in the United States that are still making reed organs?

In an issue of THE ETUDE *you said you were sending, on inquiries, information concerning two manual reed organs with pedals. Will you kindly send me this information also?*—E. P. L.

Information concerning reed organs has been sent by mail to these inquirers.

Q. I have thought of building a small residence pipe organ, all parts of which I could make except the pipes. Is there any way in which you could help me to estimate the cost of the latter, including one of the most usual manual stops and two or three pedal stops? Can you name a manufacturer who would supply the pipes alone?

A. You can secure the following sets of pipes at the prices noted, from the builder whose name we are sending you by mail: Open Diapason, 73 Pipes, $125; Dulciana, 73 Pipes, $100; Salicional, 73 Pipes, $100; Dulciana, 73 Pipes, $100; Bourdon, 97 Pipes, $130; Oboe, 73 Pipes, $115; Vox Humana, 73 Pipes, $75; Clarabella, 73 Pipes, $75; Pedal Bourdon, 44 Pipes, $120.

These pipes would be voiced and, with unification and duplexing, would serve to furnish the following specification: Open Diapason, Dulciana, Salicional, Vox Celeste, Clarabella, Octave 4', Dulciana 4', Flute 4', Swell—Bourdon 16', Dulciana, Stopped Flute, Salicional, Voz Celeste, Dulciana 4', Salicional 4', Vox Celeste 4', Flute 4', 2 2/3', Flute 2', Oboe, Vox Humana, Oboe 4' ; Pedal—Bourdon 16', Dolce Bourdon 16', Flute 8', Dolce Flute 8', Dulciana 8', Salicional 8', Vox Celeste 8', Flute 4'. Usual complement of couplers and so forth.

Q. Kindly send me a good combination of stops to use for a children's choir, with the solo stop (soft). I am enclosing arrangement of stops. Should I use both manuals in accompanying the choir?—S. M. S.

A. You do not mention the size of your choir. We suggest the following stops from your list: Swell, Open Diapason, Salicional, Stopped Diapason, Flute Harmonique, Violina; Couplers, Swell to Great, Swell to Pedal.

As your pedal stop is a Double Open Diapason 16', and as it probably is too heavy for use with the combination given, we suggest your drawing the Great Bourdon and Great Bourdon Basses and the Great to Pedal coupler. This will provide a softer pedal combination than the use of the one pedal stop. If you find it necessary to use stops of the Great Organ, such as Dulciana and Flauto Traverso (8'), use only the Great Bourdon Bass and Great to Pedal, omitting Great Bourdon 16'.

If more power is required, add Great Open Diapason and, for additional brightness, Octave 4'. With this heavier combination you may be able to use your Pedal Double Open Diapason.

Some soft combinations: (Swell) Salicional and Vox Celeste; Salicional and Stopped Diapason; Salicional, Stopped Diapason and Flute Harmonique; Stopped Diapason and Flute Harmonique; Salicional, Vox Celeste and Flute Harmonique.

If you require Great organ stops to accompany your choir, play on the Great Organ which will include the Swell organ through the coupler we have suggested (Swell to Great). In this event omit Great Bourdon 16' and use Great Bourdon Bass.

Q. I have been studying organ playing for a little over two years and am playing the more advanced preludes and fugues by Bach, 'Full Gothique" by Boellmann, "Second Organ Sonata" by Mendelssohn, Hosannah by Dubois, Sarabande and Chi' de Lune, both by Karg-Elert and a number of other pieces. Do you think I am far enough advanced for the time I have been studying? I am contemplating going to The Royal Academy of Music, London, some time in the future for the purpose of taking the examination for L.R.A.M. Would this degree mean anything in this country? Can you tell me the requirement of the examination for the associateship of The American Guild for Organists?—A. B. M.

A. If you play well the numbers you mention we feel you have made splendid progress. The degrees you mention would probably be of some value, although quality of work is more important than degrees. For a distinctly organistic diploma we suggest The Royal College of Organists or The American Guild of Organists in this country. The requirements for the associateship in the A. G. O. can be secured from Frank Wright, Mus. Doc., 46 Grace Court, Brooklyn, New York.

Q. I recently came in possession of two old lections of organ music, one published in 1865 the other in 1856. Some of the composers represented are unknown to me. Can you tell me something about B. S. Cutler, A. N. Johnson, Durand, George Turnbull, S. T. Gordon, Mercour, A. Freyer, Serpent, Broderip, Hulle and Drobs?—R. E. M.

We have not succeeded in securing information about all the composers you mention, but the following may be of interest.

August Eberhardt Müller was organist of St. Nicholas Church at Leipzig from 1794 on for several years. He was born at Northeim in Hanover, he son of an organist. Müller ended his days at Weimar (1817). He was prodigious as a performer on the organ and harpsichord. Among his compositions are suites for organ, a "Sonata," and a *Chorale with Variations.*

Artemas N. Johnson, born 1817, was a music dealer in Boston, also a choir leader, organist and editor.

Charles Auguste Durand was born in Paris, 1830. He was a composer and organist, a fellow student of Saint-Saëns and Franck at the Paris Conservatoire.

Broderip is the name of a family of English organists, the latest one having been Robert who died in 1807. He lived at Bristol and Exeter and was noted, from the latter.

Henry Stephen Cutler was born in Boston in 1825 and died in 1902. After training in Germany in 1844-46, he was from 1852 organist at the Church of the Advent, Boston, and in 1858-1873, at Trinity Church, New York, and later in Brooklyn, Providence, Philadelphia and Troy. He received the degree of Mus. Doc. from Columbia University in 1892.

Q. In a recent issue of THE ETUDE, *you told "M. C." of a superfluous hand. Will you please send me this specification? I also would like to know the company that builds it and the price. What books can I secure that explain the installation of chimes and harp, giving pictures and so forth? Can you also recommend a set of chimes to a reed organ that I have built. Do you think the chimes will work with a reed organ? I would also like to know the price of a twenty-four tablet stops for this organ.*—E. J. I.

A. We are sending you, by mail, the specifications, price and so forth, as you request. You will find some reference to harp and chimes in "The Contemporary American Organ" by Barnes. We suggest that you try to secure instructions for installation from the makers of the chimes you will install. We know of no reason why chimes should not work with a reed organ. We are sending you, by mail, the address of a manufacturer from whom you can secure a price for the tablet stops.

Bands and Orchestras

(Continued from page 649)

as you really desire it to sound, should no Flute be present.

Some Useful Warnings

AVOID EXTREME RANGES, and be careful not to distress your players. It is also a good plan to endeavor to make even the minor parts interesting to the performer. Third Clarinet and Fourth Horn players have musical ambition, or they would not be in the game. Don't make their musical lives too drably monotonous!

Avoid "stuffing" your work. A rest is always more effective than a superfluous part. It is also well to realize that the average ear finds difficulty in intelligently following two melodic lines of separate interest when played together; only the educated listener can absorb three melodic lines at once, so curb your ambition in that direction. It is true that one of the most popular Overtures is Wagner's "Die Meistersinger" in which three distinct melodies are introduced contrapuntally, but Wagner was Wagner and Bill Smith is just plain Bill Smith. It is better to err on the side of simplicity than to risk an effect which may jar.

Finally, if asked to arrange a work in fugal form, leave it severely alone, unless you understand Fugue and Fugal Analysis. It's not your meat!

"Grimaces and Gestures"

By Kathleen P. Dalton

ONCE, in the New York studio of a famous piano teacher, I overheard a most amusing remark which she made to her pupil. "For goodness sake, Betty! You are playing a Rhubinstein romance and you look as if you were suffering the agonies of a dirge! Uncrease your face and *please* look pleasant!"

The harassed girl dropped her hands from the keyboard and turned with a despairing gesture—"But it's *hard*," she wailed, "and I have to work so to get my tones! If I concentrate on my technic how can I bother about my facial expressions?"

This episode started me on a tour of observation, and for an entire season not only did I listen to the various pleas appearing on the concert stage but I also carefully watched their facial expressions noticing also that an audience responds subconsciously to the attitude of the performer as well as consciously to their renditions.

When a pianist hunches over the instrument with a tense face, obviously slaving and worrying, everyone near enough to see is "keyed up" and anxious also. It is as if the artist were silently broadcasting the message, "Oh! If I play one false note! If I forget a phrase!" And the listeners as silently flash back, "Dear me! If you *do*! Oh, if you *do!*"

They come away worn out after such a recital, no matter how splendid a program they may have heard. Few can explain the reason; they doubtless never realize what has happened. But I am convinced the fault lies with the overwrought artist.

Tightly clasped hands and a "Lord help me!" expression are fatal to a vocalist. A forced smile does not belie eyes widened with nervous strain or a body trembling with high tension. Ease of manner and a quiet assurance are as vital as talent to the success of any artist.

Geraldine Farrar, for instance, realizes the value of slightly arching her songs, even going so far at times as to adopt a costume for certain numbers on her concert programs. A comb or rose in the hair and a shawl add to the charm of a selection from "Carmen."

Madame Johanna Gadski expressed terror in every line of her figure, every gesture, when she sang the "Erl King." Her manner made one forget the environment of a concert hall, and her listeners actually galloped furiously through a dense and darkling woods, agonizing with the distracted father clutching a suffering child in his arms, riding a losing race with death.

The composer used all his imagination when he wrote this dramatic song and Gadski all of her interpretative genius when she rendered it. At the final despairing cry the very souls of her hearers were wrung with sorrow, and, when she stopped, a quivering sigh swept the hall before the thunder of applause dispersed the spell. In that particular instance tension, anguish and fear were in order, but how woefully out of place they would have been had the selection been a love song or a lullaby!

Ignoble Gestures

A VIOLINIST "sawing" his instrument with wildly flapping elbows is always a distressing sight. A great deal of this is affectation and unnecessary to the production of tone. Many mediocre players resort to body swaying, hair tossing and sweeping flourishes of the bow to create atmosphere rather than rely solely on doubtful merit. These antics may intrigue some emotionalists, but they seldom fool those "in the know."

"Sweating" is not a pretty term but it is one which expresses exactly the attitude of many pianists. They jiggle around on their seats as if a misplaced tack or a severe case of hives were worrying them. When once firmly seated it is rarely necessary to change one's position. Shoulders and elbows elevated, back bones curved with intensity, may be perfectly natural to the performer, and he may keep his collar unwilted and fresh, but half the collars in the audience become pathetically limp before the end of the program.

Graceful wavings of hands about three feet above the keyboard may have shown off the beauty of the arms of Gluck's pupil, Marie Antoinette, but what artist prefers the admiration of a beauty specialist to the homage of a music loving and critical audience? Unnecessary gestures detract from a performance; hands fluttering in the air often descend too late to the keys. This fraction of a minute may mar forever the tempo of a piece.

To appear to do a thing easily is an art worth cultivating. An audience is aghast at an intricate passage simply and easily played. Their admiration is usually doubled, and popularity and demand are natural outcomes.

Grace is the daughter of Music, while Poise is her son. Together they should (like the children in Humperdinck's opera) shove the old witch, Grimace, into the oven of disapproval and leave her there to burn to ashes.

"Good music, like good books, and the best obtainable in art, makes for a culture without which ethical, and even material, progress cannot be made by society."—Tacoma Ledger.

THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

Practical Points in the Violinist's Equipment

By SID G. HEDGES

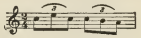
AN ALL-ROUND, practical ability should be coveted by every amateur violinist. Many things go to make up this general excellence but the outstanding quality is sight-reading skill. The competent musician must be able to read anything, straight off. The skill will come only from long and arduous practice, but it will come inevitably if sufficient work is done. This is very encouraging. Sight-reading is not a gift; it is not the result of much research or of expansive training; it comes from one thing alone—actual practice in sight-reading.

Certain little "practical points," though seldom remembered by the average teacher, often mark a clear distinction between the professional and the amateur player.

Ability to read *ottava* (an octave higher) is one of these. The pianist meets with no special difficulty when, in a repeat movement of a waltz, for example, he is instructed to play an octave higher. But for the violinist it is a very different matter; positions, fingerings, strings, are all changed, and the passage to be played becomes one of much more difficulty.

Reading *ottava* should form a part of every violinist's regular practice, until he gains such facility as makes it unnecessary. As with ordinary sight-reading, practice alone makes perfect. But this must be a special sort of practice.

When you look at a simple piece of music, you rarely think of individual notes or become conscious of what each note is. Consider the following example:



The violinist, on seeing that, thinks instinctively of his A string, and his second, fourth and first fingers come to mind without any conscious effort. The *appearance* of the notes causes this reaction. Such automatic understanding is, of course, very natural and necessary in all ordinary playing.

But, supposing the passage is marked *8va*. Then, very altered conditions obtain. *Appearance* gives no help whatever, it even hinders; for, contrary to one's instinct, the passage now has no connection with the A string. It is best played entirely on the E. It will fit into fifth and third positions instead of first, and the fingering, consequently, will be altogether changed.

In short, when reading *ottava*, the appearance of the music must be entirely ignored. Instead, one's whole attention must be concentrated on the *names of the notes*. Having found the first note, at its correct height, one must go on saying the name of each note to oneself and then picking it out on the fingerboard. In the passage just illustrated, for example, once one has found the C in fifth position on the E string, one plays on, reading the name of each note, E, C, C, B, A. If one thinks of those names and forgets the music page there will be no difficulty in playing the passage. The point is to *read the names always!*

General Intelligence

ANOTHER practical point which no fiddler can afford to neglect is the pronunciation of musical terms and proper names. Most musical expressions are Italian, and this language is exceptionally easy for the English-speaking person to pronounce. With the help of an elementary Italian text-book, the rules of pronunciation can be mastered after a half hour's study.

Names of musicians give rather more trouble. Who would imagine that Drdla would be pronounced *dirdla-la; Sevčik, shévchick; Kreutzer, kroitzer?* There is only one way in which such things can be learned and that is by listening to folks who do know how to say them, and by carefully remembering afterwards. Every time that such a name turns up, spoken by someone who is indubitably right, make a note of it until it has become safely assimilated.

Occasionally it happens that a violinist is unable to practice for fear of disturbing other people. In such cases where a muted violin is still too noisy there is yet an effective remedy. Any violin dealer is able to supply a *skeleton violin:* this is just like ordinary instruments except that it consists merely of the framework; its tone therefore is so soft that it is inaudible to any but the player himself. Even a person sitting in the same room can scarcely hear when it is being played.

Violin Models and Values

By ROBERT BRAINE

A READER writes to the Violinist's Etude from Porto Rico: "In one of the back numbers of THE ETUDE, I recently read a very interesting article by Robert Alton, entitled 'Violin Types and Other Values.' Its author very logically concludes that the dictum of Mr. Honeyman (the English expert), that the perfect violin 'lies somewhere between Guarnerius, Maggini and Gasparo da Salo' may be better expressed, 'The perfect violin would be one having Stradivarius for outline, Guarnerius for arching, and ribs after the manner of Gasparo da Salo.'

"Mr. Alton claims that he himself built such a model and that the resulting tone was round, powerful and mellow, with not a scratch or piercing note in the instrument. He furthermore states that, after playing on his newly modeled violin, the tone of other types was insufferable—and this in spite of the fact that previously the tone of the Guarneri type was especially admired.

"Now comes my questions and doubts. 1—Why is it that the new composite model is not more popular among violin makers and players? 2—Do you believe, as I do, that the fiddles made by the old Italian masters are more cherished for their history than for their tone? Some violinists claim that their modern violins sound as well as the genuine old ones. 3—Do you believe that their prices, as compared with that of the best modern fiddles, are in proportion to the quality of their tone? I hope that this will be of interest to the readers of THE ETUDE."

The letter of our Porto Rican correspondent paves the way for some interesting discussions. Now for the answers to his questions.

The Connoisseur's Dictum

ROBERT ALTON and Mr. Honeyman are well known English violin experts, who have given their lives to the study of the violin and violin making. It may be that this new model, that they recommend, marks an important discovery in violin making. However, violin making fraternity is very slow in adopting alleged improvements. Most violin makers confine their efforts to imitating the violins of Stradivarius or Guarnerius, considering these models as the highest types that have yet been produced. The fact that the new composite model has not been more generally adopted is because it has not yet been proved that it is the best, to the satisfaction of all, or a great majority, of the violin making fraternity. As this composite model becomes more generally known and more widely used, and gains the reputation of being superior to all others, I suppose it will become more widely adopted.

The violins of the great masters of Cremona are prized for their tone, for their beauty, and for their historical value. A Cremona violin, with its graceful curves, its beautiful wood, and its brilliant, limpid varnish, is as truly a work of art as some rare painting or statue. Then its tone! If its tone had not been of supreme excellence, it never would have become famous in musical history, nor sought after, at enormous prices, by the greatest violinists of every country.

The Blindfold Test

THE CONTROVERSY, concerning whether or not there are any modern violins which compare favorably in tone with the old Cremonas, has raged for years. There have been contests, in which new violins have been played in darkened theaters in competition with rare old Cremonas, before audiences of music lovers who voted on which were the best. In some of these contests the Cremonas failed to get the most votes.

In regard to price, it must be noted that the best Cremonas maintain their values. The musical world has given the palm for tone and general excellence to the violins of Antonius Stradivarius and Joseph Guarnerius, and no new violins, however excellent, have been able to shake this opinion. For many years our leading concert violinists have used the violins of these two masters, for their concert work, considering their tone superior to all others. These artists willingly pay up to $25,000 for choice specimens of these violins, if they can possibly afford such a large sum for a concert violin. If new violins, that gave as good results, could be procured, our greatest violinists would hardly pay fifty times as much for the best Cremona in existence.

Augmenting Values

THE SUPREME excellence of these violins was recognized over one hundred years ago, and their reputation has been growing ever since. The great violinist, Spohr, said of them in his "Violin School." the American edition of which was published in 1852: "For solo playing, those instruments only are best adapted, which have been made free and mellow-toned by age and much use. Among these, those of the three Cremona makers, Antonius Stradivarius, Joseph Guarnerius and Nicolo Amati, have the greatest reputation. The violins of these makers unite in themselves, if well preserved, all the advantages of a good instrument: namely, a strong, full and mellow tone, equality on all the strings, and in all keys; and an easy and free touch in every position. They differ, however, in form and in the characteristics of their tone. These excellent instruments are scattered all over Europe, but, being mostly in the hands of rich amateurs, they are scarce and dear. Every year enhances their value."

It might be noted that Spohr used Cremona violins in his concerts, as early as the year 1805, and that his prediction that they would steadily enhance in price has come true to so great an extent that a Stradivarius violin is today worth twenty-five times the price it commanded a hundred years ago.

Violin Portamento

By VAUGHAN ARTHUR

Portamento is a vocal grace connecting the tones of a musical interval without interruption. To confine this grace within the narrow limits of good taste and beauty reveals the artist.

The majority of singers and violinists make a caricature of that device which in its rightful quality and place appeals to the sentiment and imagination of the listener.

An accomplishment so varied and flexible must certainly deserve and employ a superlative technic which in turn presumes and exacts an individual interpretative judgment, founded on general esthetic culture. In other words the power to articulate the message rests with the performer's technical training and skill.

A finished delivery in smoothness and controlled speed in the shift or slide is the mechanical foundation for the portamento, and a study of the action of the thumb is alone the key to the solving. A silent left-hand practice without the bow will hasten the acquiring of this technicality.

With the hand in the third position, rest the violin on the shoulder, not holding altogether with the chin, but steadying the instrument with the right hand. To execute the shift, reach the thumb back as far as possible and draw the hand after it to the first position with the aid of the thumb alone. Now reverse this procedure, going from first to third position. Do not abandon silent practice till perfect flexibility is had of thumb, wrist and elbow.

The idea is not to employ the shoulder in shifting. To this end, learn to hold the violin firmly between the chin and collarbone or shoulder, relieving the hand and arm of all responsibility of supporting the instrument in the final practice with the bow.

The control of the shift with the thumb leading should encompass three to four positions. The fifth and remaining positions may be controlled with the thumb remaining stationary. In the longer shifts of more than four positions, the thumb, wrist, and elbow work in unison. The thumb, however, at all times must adjust itself in the lower in anticipation of the higher positions. All changes of position require great adaptability of thumb, this member being the key to mastery of the fingerboard. The portamento effect must be eliminated from all technical figuration for the sake of clear articulation.

While the shift is purely mechanical, the portamento with its many variations of tonal effect and adaptability discovers the artist.

To increase or diminish the power or duration of this grace at will exacts a thorough bow mastery.

Violinist or Fiddler

(Continued from page 673)

bald statement. The loudest *fortissimi* of which the delicate little box is capable cannot be compared with those of an orchestra or even of a piano. And yet great *crescendi*, crashing *fortissimi* and superb climaxes are all attainable on the violin—by means of suggestion, shading and contrast. If the radio makes one more aware of this need of delicacy and suggestion, it is being to the performer more a help than a hindrance.

A Career On Condition

SO MUCH for violin-playing in general. Now, there are two questions about my own personal work which are often put to me. One of these, at least, I should like to consider. It has to do with my background. Knowing that I come of well-to-do parents, I am frequently asked whether "wealth and position are a help or an obstacle to a rising musician?" Well, frankly, I don't know! The early days of my public career were by no means surrounded by wealth, nor were they made easier by anything that did not result from my own hard work. I was rich, however, in having a very wise father. My father had built up a successful business through his own efforts, and, whether or not he might have liked me to continue it, he made no objections whatever to a violinist's career for me.

He did, however, make his own terms about it. When I came to him with my hopes, he said: "I am glad if you have found the thing to which you wish to devote your life whole-heartedly. I will give you the best education I can. I will see to it that you have a suitable début. But, after that, it is entirely up to you.

From my earliest lessons on I knew that I was working for my own salvation. Whatever I have had since—and at the start it wasn't much!—I have earned for myself. The older I grow, the more grateful I am to that wise father of mine for protecting me from the "fatal facility" of getting things too easily. To give a beginner a dignified sense of his own powers and a wholesome acquaintance with the discipline of necessity is to offer him advantages no money can buy. I am proud that, except for splendid educational opportunities, I began my career quite by myself and not as a "rich man's son."

Too Near to Recognize

THE SECOND question has to do with my American nationality. Did I find obstacles arising from the mere fact of my being an American? How shall other young American musicians overcome them? Well, very frankly, when I made my own start, over twenty years ago, I found this difficulty attendant upon me as an American musician. Where I had expected to find forty-eight states in my own country, I found only one—and its name was Missouri! All my hearers seemed to come from there! But it was great fun trying to prove myself to them personally, instead of relying on a foreign-made reputation. It would be less than grateful, however, if I allowed the story to end there. For, since my start, Missouri has resumed its proper frontiers. The other states have reappeared, and the sympathetic encouragement vouchsafed me by my fellow countrymen is one of my constant joys.

Happily, however, the situation that confronted me in those early days is generally changing. Today, I believe, no American artist would find himself less welcome merely because of his nationality. We have grown musically, during these years, and we realize that the ultimate test of fitness, in this great international language of music, is individual ability rather than a geographic accident of birth. We have developed the Open Door in music, and, happily, it is the Front Door for all. American artists no longer need slip in at the Kitchen Door and grope their way about into the fairer regions above. We have come to take both a more general and a more personal interest in music; we have developed a greater need for music as a spiritual restorer; and we have learned to make fewer conditions as to nationality and greater demands as to individual merit. And this is quite as it should be.

Another Way to Use "The Etude"

By Doree Germaine Holman

Most piano teachers have a curriculum of their own, even if it is not drawn up in formal style and put down in black and white. It frequently consists of a catalogue of teaching material which has stood the test of use. New compositions are added from year to year, and the whole forms a valuable reference book from which to select material. However, there are times when this catalogue does not help; for instance, when it is desired to make a temporary but complete change of work *immediately*.

The Etude is valuable in circumstances such as above described. Ascertain which issues of The Etude are possessed by the pupil and examine them carefully. If two or three years' issues are at hand, there will be quite a carpet of magazines on the floor open to pieces of the style and grade desired. Further test at the piano, with the pupil's taste and ability as the measuring rod of each selection, will probably bring the number down to reasonable length. Duplicate copies of the list should be made, one for the pupil and one for the teacher's catalogue, with the name of pupil for whom the list is made and date of selection. A recent list for a pupil who wants "to learn a lot this summer" and whose industry and interest make her deserve recreation, was as follows (Etudes of 1931-1932, part of 1930, and part of 1933):

The Etude

Selected for Jane Jones June 1934

Tschaikowsky .....Theme, Symphonie Pathetique.....Pg. 111, Feb. 1931
Beethoven .....Allegretto, 7th Symphony .....Pg. 114, Feb. 1931
Bach .....Bourree for Trumpet in D.....Pg. 870, Dec. 1931
Rogers .....Villanelle, Op. 33, No. 2.....Pg. 31, Jan. 1933
Haydn .....Menuetto .....Pg. 563, Aug. 1932
Weissheyer .....A Fountain Set in Flowers, Op. 89.....Pg. 558, Aug. 1932
Beethoven .....Conira Dance, No. 11, E-flat .....Pg. 338, May 1930
DeKoven .....Prelude in E-flat Minor, Op. 165, No. 5.....Pg. 489, July 1930
Engelmann .....Concert Polonaise .....Pg. 858, Dec. 1932
Hamer .....The Majesty of the Deep.....Pg. 854, Dec. 1932
Gade .....Sylphiden .....Pg. 35, Jan. 1931

The reader will observe that the list is quite varied in school and style and provides a wide range of choice. We all like to pick and choose, and the very process of picking and choosing is valuable. When the pupil has studied such a list, her sight reading will have been improved and her musical horizon broadened. It takes time on the part of the teacher to make a painstaking search through a couple or more dozen of magazines for material to interest individual pupils; but it is worth the effort, and, after all, it is our business to study the needs of the individual pupil and, if possible, to supply them.

Analyzing Chromatic Scales

By Herman Holzman

In order to give an exact rendition of a difficult musical passage, one must understand the construction of such a passage. Another important factor that leads to correct playing is to go over the same passage or phrase a number of times, the same way each time. This depends largely upon careful fingering.

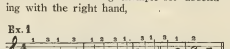
Although chromatic scales are played with various sets of fingering, the one most commonly used is probably the most difficult to execute, if one does not bear in mind the use of correct fingering on assigned notes.

Look through your music studies or exercises and turn to a chromatic scale. Then sit down at the piano and follow these rules, one after another, as you come to them:

1. Finger number one, or thumb, plays on all white or natural keys, except—
2. Finger number two, or index finger, plays in the right hand on "F" and "C" only and in the left hand on "E" and "B" only.
3. Finger number three, or the middle finger, is used only on all sharped or flatted keys—in other words, on the black keys.
4. Finger number two can never be used on any black key or any key between two black keys. Therefore it can be placed only on note of 3 or 4 and 7 or 8 of the scale of C major.
5. Finger number one can never be used on a black note.
6. Finger number three can never be be used on a white key.

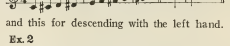
Take the following example for ascending with the right hand,

Ex. 1



and this for descending with the left hand.

Ex. 2



In these it would be a good idea, after learning how fingers 1, 2 and 3 look on their respective notes, to try one octave of chromatic scales, then two octaves, finally extending to the extremities of the keyboard, first in ascending, then in descending, order.

* * *

"Art differs from other human activities in the fact that it makes an equal appeal to the senses, the perceiving brain, and the emotional nature of man. A perfect work of musical art would appeal equally to sense, sensibility, and sentiment. Such a work would be 'good' in the strictest sense of the word. Similarly, a piece of music in which there is no union will depart from 'goodness' and approach to 'badness' in a measure and to a degree dependent on the extent of this absence of union. Music which is only a titillation of the sense organ, or which is wholly based on relations intellectually apprehended, or which endeavours to stimulate emotional reactions regardless of anything else, will be 'bad' music."—J. B. McEwen.

VIOLIN QUESTIONS Answered

By Robert Braine

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

P. P.—Violin literature is somewhat lacking in works that deal especially with the study of the positions. When getting a first knowledge of the positions Hohmann's "Practical Violin School, Book 4" is perhaps as good as any. Fr. Hermann has some good position work in his "Violin School, Part 2," but only the easier exercises should be studied at first. Much knowledge of the positions can be gained by studying a work such as Schradieck's "Scale Studies," which gives the scales in all positions, carefully fingered. Playing scales in the various positions is the best introductory work for learning the positions. Sevcik, "Op. 8" also provides excellent practice in the positions.

J. C.—Violins with heads of lions, griffins, human beings, angels, and so forth, instead of scrolls, are not of exceptional value.

G. F. P.—Most of the books devoted to the lives and careers of violin makers, are about old makers, and not the modern violin. A book made in 1920, would be classed among the moderns, and it is very difficult to get much information concerning the modern violin makers. 2—If your daughter studied four years of solfeg, at the age of 10, plays really well DeBeriot's Scene de Ballet, and Viotti's 23rd Violin Concerto, she has made excellent progress.

S. M. B.—Aluminum violins are coming into use to some extent, but, of course, those made of wood are superior in the majority. I do not think the tone of aluminum violins begins to compare with that of good violins made of finely selected wood. They have this advantage however, that they do not crack, split and get out of repair as much as violins made of wood, and they are not so much affected by the weather. They will also stand a good deal of rough usage.

T. K.—The top of the violin bridge would have to be made straight or very slightly curved, to make it possible to sound the four strings simultaneously. If the top were made straight and the bow drawn across the strings, all would sound at once, and the inner strings could not be made to sound separately. For this reason the top of the bridge is curved, so that each of the strings may be played separately. When four part chords are written in violin music, the effect of the four part harmony is created by drawing the bow across the strings with a curving motion, commencing with the lowest note of the chord, or the two lowest notes, and drawing the bow across the four strings with a sweeping motion. This is rather difficult to learn without an actual demonstration by a good violinist.

R. S.—It is very difficult for a pupil, trying to learn violin playing without a teacher, to understand, by reading books alone, the positions, and movements of the arms and fingers. He should have these things demonstrated for him by a good violinist. Even if he cannot take lessons steadily from a good teacher, he should take a few lessons, to get ideas on fundamental technic. Many pupils live in the country, or in small towns, where good instruction is impossible. Such pupils should visit the nearest large city occasionally and get a little instruction, even if it amounts to only a couple of lessons. In this way they could learn to correct some of their most glaring faults.

To eliminate perfectly the "wolf" tones must first ascertain that the pegs fit perfectly the holes the strings pass through, especially in the case of the cheaper grades of violins, do not fit at all, and should be fitted by the repairer. To make the pegs turn easily and smoothly, wet the forefinger and rub it on a cake of soap. Then by twirling the peg between the fingers, a very light film of soap is deposited on it. Very little soap will with blackboard chalk. These two operations cause the peg to turn smoothly in the holes, and at the same time to hold fast without slipping. 2—At first, the beginner can be taught to tune the strings of the violin and viola by the notes on a piano or organ, A-E-D-G. As soon as he can recognize the pitch of these tones he should learn to tune the strings of his violin by ear. Lastly he should learn to tune by the chords of the open strings E-A, then A-D, then D-G. The tones of the chords must blend perfectly, without a waver or a "beat."

K. L. H.—A skilful repairer can sometimes straighten the stick of a crooked violin bow, by holding it over a gas flame, and bending and manipulating it with his fingers. This is a job for an expert. In making new bows the curve is put into the stick with heat.

R. T.—Yes, in changing positions, the thumb should move slightly in advance of the fingers.

T. L. R.—The late Leopold Auer, famous violin teacher, has a very large following, who believe in his theories and teachings, as set forth in his book: "Violin Playing as I Teach It." Some teachers disagree with a few of his rules in violin playing, but agree in the main, with his theories. He was the teacher of some of the leading concert violinists of the present day, such as Heifetz, Mischa Elman, Efrem Zimbalist, Spaks, and others.

J. H.—Some violin teachers advise holding the wrist against the back edge of the violin when playing in the third position, and some not. The size of the hand has a great deal to do with it.

Y. T. R.—The large Klotz (sometimes spelled Kloz) family of German violin makers made some excellent instruments, which in the present market are priced from two hundred to five hundred dollars, according to quality and individual maker. They are excellent violins for students who cannot afford higher priced instruments. Sebastian Klotz is considered the greatest of the family.

Wrist Trouble.

L. R. C.—In regard to the lump which formed on your wrist after a long period of violin practice, I would say in a previous issue that your best course would be to consult a good surgeon. Since writing you this, Mme. Pelleo de Dunlap, of the Violin Department of the University of South Carolina, writes me that she has had a similar experience in the case of one of her violin pupils. She writes as follows: "I notice one of your queries in The Etude asks the reason for a lump forming on the wrist of violinists. I have had one of this in my experience, and found that it was due to the occupation of the violinist. She was a librarian in the encyclopedia room of a large city library. At certain times she had to lift and put away, very large, heavy volumes. Invariably a lump immediately appeared on the wrist. After a period of rest, it would disappear. She was a slightly built person with fragile wrist formation, and obviously her work was physically too heavy. I advised her to play tennis, golf, drive a car, or ride a horse—anything that would tend to strengthen the wrist. She tells me that after following this advice for three years, she has had no recurrence of the trouble. In the case of a violinist who developed the trouble through practice, one would think there was a faulty position to be looked into—tension somewhere."

Learning by Listening.

H. P.—It is of the greatest importance in the education of a violinist, to hear good violin playing by fine artists. Unfortunately, there are thousands of violin students in the country, who never hear anything but the crudest violin playing, which practically deadens them so good at all. The only recourse of such pupils is the radio, where, while not so good as hearing the actual human performer, is of great benefit to them. Such pupils should listen constantly to high class programs of violin music, as in this manner they will get a conception of the way the composition should be played. If a certain composition which the pupil wishes to hear, is not played on the radio, the pupil should avail himself of the "request programs" where he can send in the name of a composition he wishes to hear. Much knowledge can be obtained in this way.

Aluminum Double Bass.

D. A. N. and A. A. A.—You can get aluminum double basses from any large dealer in string instruments. The three-quarter size double bass would probably best answer your purpose. The principal advantages of the aluminum double basses are that they do not crack, and get out of repair so frequently as the wooden ones.

Violin Materials.

L. L. R.—You can get wood and all materials for violin making from Tonk Bros. Co., No. 623 South Wabash Ave., Chicago. The "The Violin and How to Make It," by a Master of the Instrument, concerning which you inquire, is a thoroughly practical little work, which describes the making of a violin from start to finish. Of course there are larger and more elaborate works on violin making. The above named work can be obtained from the publishers of The Etude.

Programs That Promise Novelty

By Mrs. Leighton Platt

Enlivening for recitals as well as successful as advertising, are these two programs, arousing interest in pupils at a lagging time of year and attracting the public by their unusual means of presentation.

The names of the pieces played by the pupils are to be woven into the following verses.

A Day at the Circus
Presented by eight boy pupils

PROGRAM

We spent the day at the circus tents
'Twas *Mealtime at the Zoo,*
We saw them feed the tiger wild,
The bear and kangaroo.

Mealtime at the Zoo.....William

Some *Jolly Darkies* in a tent
Were singing merry airs
With tones sweet as a *Bobolink*
Then like the growl of bears.

Jolly Darkies .....Bechter
Bobolink .....Ketterer

A *Rope Dancer* balanced with perfect skill,
A *Jolly Clown* near by
Cut antics in an *Indian Dance*
An act death to defy.

The Rope Dancer.....Koelling
Jolly Clown .....Peery
Indian Dance .....Fisher

The camel cried out, *"How Dry I Am!"*
They all joined in the fling
They rushed and wrecked the circus tents
And drank at *The Woodland Spring.*

How Dry I Am (original transcription)
The Woodland Spring.....Fink

The elephants, bears and lions, too,
Were all let loose to roam.
But that meant nothing to us now,
When *"Walkin' My Baby Back Home."*

Walkin' My Baby Back Home

A Musical Hike
By Pupils of

PROGRAM

One time we went on a musical hike,
A picnic *Under the Trees,*
While happiness filled every hour of the day
As we wandered along *By the Sea.*

Under the Trees.....Staub
By the Sea.....Posca

The *Birds in the Woods* were trilling
a song
To vie with the *Murmuring Brook*
While the *Dancing Nymphs* and *Butterflies*
Paused atilt to listen and look.

Birds in the Woods.....Anthony
The Murmuring Brook.....Poldini
Dancing Nymphs .....Braine
Butterflies .....Loth

The bees were humming a *Spinning Song,*
'Twas summer and glee filled the air;
The *Woodland Elves* did an *Indian Dance,*
Glad echoes of joy everywhere.

Spinning Song .....Liltoff
Woodland Elves .....Spaulding
Indian Dance .....Fisher

Where once we had skated *On the Ice*
'Twas now a *Restless Brook,*
The *Dance of Jesters* rippling there
At every bend and nook.

On the Ice.....Crawford
Restless Brook .....Williams
Dance of the Jesters.....Anthony

The *Dance of the Wood Sprites* rustled the leaves,
Bunny Cottontail joined in the spree,
And the *Whispering Wind* like a *Merry Elf*
Seemed *Ghosts* in the tall pine tree.

Dance of the Wood Sprites.....Forman
Bunny Cottontail .....Bixby
Whispering Wind .....Wollenhaupt
Merry Elf .....Williams
Ghosts .....Schytte

The sun sifted down through the shimmering leaves
Flickering arabesques on the soft grass,
The fairies and elves joined the *Dragon Fly Dance*
With artistry none could surpass.

Dragon Fly Dance

A *Yellow Butterfly* flitted quite near
To light on a fragrant rose.
And sip from the chalice the sweetners held
Before its pedals should close.

Yellow Butterfly .....MacLachlan

As we dreamed away the summer day
The sounds everywhere we could hear
Filled our hearts with a longing for *Home Sweet Home*
Now that night was drawing near.

Home Sweet Home
Demonstrated in different rhythms

The *Birds at Daybreak* on swaying trees,
Their throats pouring forth a glad song,
Were now snuggled close in their cozy nests
As the shadows were growing long.

The Birds at Daybreak.....Russell

The crickets were chirping a plaintive *Nocturne*
An *Old Gray Owl* cried, "Twit Twoo,"
The world seemed in *Meditation* to rest
The glorious day bidding adieu.

Nocturne E-flat .....Chopin
Old Gray Owl .....Erb
Meditation .....Morrison

Musical Nuggets

Upside-down music: When J. S. Bach visited Frederick the Great, he improvised a fugue in six voices for that monarch. Afterward he sent the king two fugues and eight canons written on the same theme. One of the canons is a "retrograde," which can be played as well backward as forward. But besides this peculiarity it has a signature at the beginning which seems to be upside down. This is reversed also. So, if the music is placed upside down before a mirror, still another canon appears, and may be played from left to right, the usual way.

Perpetual Mozart: It is said that somewhere in the world every month in the year, "Figaro" and "Don Giovanni" are being sung.—*Davenport.*

Varying The Monthly Contest

By Helen Oliphant Bates

MONTHLY CONTESTS which give discouraged pupils frequent opportunities for a fresh start are more effective in securing thorough, enthusiastic practice than the contest extended over an entire season with a medal for the best work of the year. No matter what form the contest may take, it should be conducted upon the principle of reward both for study and for the results of study. For example, points should be given for practice and for exercises, studies and pieces learned in the practice time, because pupils who learn slowly or cannot concentrate should at least be credited with the effort. The contest, aside from being a stimulus for work, may in itself be of educational value. The following suggestions are some novel hints for conducting contests.

In the Whole-note Contest points are given in note values from thirty-second notes to whole notes. For example, a thirty-second note can be given for each hour practiced, a sixteenth note for each scale learned, an eighth note for each study or technical exercise, a quarter note for each written lesson and a whole note for each piece completely learned and memorized. Pupils are instructed to group the rhythmic values earned into measures in four-four time. The pupil with the largest number of measures is the winner. It is surprising how few pupils will be able, at first, to put together the necessary values to make a measure. This contest, therefore, is of value in teaching an understanding of the various rhythmic patterns which may be put into a given meter.

Chord Contest

IN THE Chord Contest a specified number of chords are awarded for each well-prepared item of the lesson. The tonic triads of every key in fundamental and inverted form should first be given, after which other chords may be taken up in the order of their importance. One chord should be written in every key before a new one is taken up. For example, if Sadie practices an hour every day for a week, she may be awarded six chords. These six chords will be the tonic chords in fundamental position of the first six sharp keys. Sadie will be expected to write out these chords and name them.

A simpler method of conducting the chord contest is to give a specified number of chords for the grade on the entire lesson, as four chords for a grade of 100, three chords for a grade of 90, two chords for a grade of 80 and one chord for a grade of 70.

The Cadence Contest is similar to the Chord Contest with the exception that progressions are awarded in place of single chords. If the pupil receives a grade of 70 on the lesson, the cadence of V-I may be given him; for a grade of 80, a three chord cadence, II-V-I; for a grade of 90, a four chord cadence, IV-II-V-I; and for a grade of 100, a five chord cadence, VI-IV-II-V-I. The value of the cadence in the contest is, naturally, in proportion to its length. If each chord is worth five points, a cadence of two chords would be worth ten points, and a cadence of five chords, twenty-five points.

In the Composer Contest a composer is chosen as the subject and pupils are asked to study his biography. For each point the pupil writes a fact regarding the life or character of the chosen composer, or the name of one of his compositions.

History Contest

IN THE History Contest, for each satisfactorily prepared item of the lesson, the pupil writes on his record a fact of musical history. Pupils will take great interest in writing these miniature histories and comparing them with those the other pupils write. It is surprising how much history they will absorb when the writing of history is a reward not a task.

In the Form and Analysis Contest, a motive for a grade of 70, a phrase for a grade of 80, a period for a grade of 90 and a double period for a grade of 100 are awarded as points. The pupils either write original motives, phrases and periods or find examples in their pieces to illustrate the musical structure which they have been awarded. The motive may be given a contest value of five points, the phrase ten points and so on.

Orchestral instruments, mottoes, musical quotations, musical current events, names and information about artists, maxims of technic and practice are other variations of the contest.

A large piece of cardboard should be provided to mark the score of each pupil. Nothing provides greater competition than for pupils to be able to measure their progress with that of other members of the class.

Schubert And Beethoven

By S. A. Glynn

THE curious intimacy which sprang up between Schubert and Beethoven, shortly before the latter's death is always of interest. Schindler, in his biography of Beethoven, accounts for it by Beethoven's interest in Schubert's songs, a collection of about sixty of which he took to the dying composer.

"The great master, who had not known more than five songs of Schubert's before, was astonished at their number," says Schindler, "and would not believe that Schubert had composed more than five hundred already. But if he was surprised at their number, he was filled with the utmost astonishment at their merits. For several days he could not tear himself away from them, and he passed many hours daily over *Iphigenia*, *The Bounds of Humanity*, *Omnipotence*, *The Young Nun*, *Viola*, *The Miller Songs* and others.

"He cried out several times with joyful enthusiasm, 'Truly in Schubert there is the divine spark.' . . . 'If I had had this poem, I should also have set it to music.' It was the same with most of the poems: he could not praise their subject and Schubert's original treatment of them too much. And he could not conceive how Schubert found leisure to exercise himself on so many poems, 'each of which contains ten others,' as he expressed himself."

Edmundstone Duncan adds, in his Schubert biography, that "More than one visit was paid by Schubert to the bedside of the dying master. The first seems to have been in the company of Anselm Hüttenbrenner. They were announced by Schindler who asked which of the friends was first to be admitted. 'Schubert may come first,' was Beethoven's reply. And afterwards when they were together he added, 'You, Anselm, have my mind, but Franz has my soul.' . . . "At the funeral on March 29th, Schubert acted as one of the thirty-eight torch-bearers who preceded the coffin."

QUESTION AND ANSWER DEPARTMENT

Conducted by
KARL W. GEHRKENS
Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

About Accidentals.

Q. 1.—If there are both a natural and flat, or a natural and sharp sign, in front of a note, what do you play? Do you use the first sign or the second, or both?

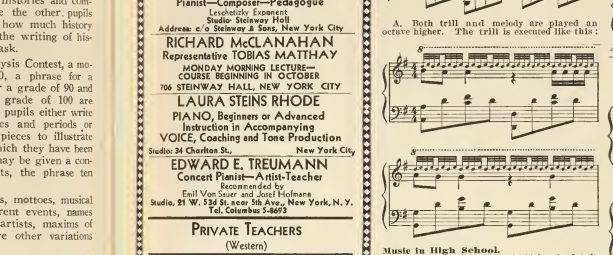
2.—Would you explain the following: (a) sentito and (b) giocoso.—M. V. R.

A. 1.—When a natural sign appears with a sharp or a flat after it, this means that the double sharp or double flat which preceded is to be reduced to a single sharp or flat.

2.—*Sentito* means that the passage is to be played with feeling or sentiment. *Giocoso* means "jocose" and indicates that the passage is to be performed in a humorous or playful spirit.

The Mocking-bird Trill.

Q. How do you play these measures from Drumheller's Listen to the Mocking-bird? *How can you play the trill and the melody together when the trill is marked an octave higher.*—C. H.



A. Both trill and melody are played an octave higher. The trill is executed like this:

Music in High School.

Q. 1.—I am a student in high school taking the music course. I have had piano lessons for five years. I intend to follow music as a vocation and to take it in college. Would you advise me to continue piano and take some instrument also, or drop the piano and take some other instrument alone?

2.—Are four years of harmony and two years of music history enough to take in high school for college entrance or are there some other subjects I should take?

3.—What grade do you consider Polonaise in A *by Chopin and* Polish Dance *by Scherwenka?*

4.—Should I take up the study of the instruments in high school or college?

5.—My piano teacher tells me to count ta *for* ♩; ta te *for* ♫; ta te ti *for* 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯. *Is that correct or is it better to count 1, 2, 3, and so on?*—M. K.

A. 1.—I advise you strongly to continue the study of piano when you take up another instrument. If you are to follow music as a profession you must see to it that, above everything else, you become a good musician; and from the standpoint of musicianship the study of piano is probably more important than any other single thing.

2.—If you have two years of harmony and a year of music history, that will do very well.

3.—The *Polonaise in A* is probably about fifth grade and the *Polish Dance* about third. These gradings are only approximate however and another musician might legitimately have a different opinion.

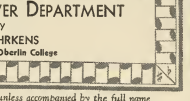
4.—It is a good thing to take up at least one orchestral instrument before going to college although this is not indispensable. It depends a good deal upon whether you are to be a general music teacher or supervisor, dealing with both vocal and instrumental music; or whether you expect to specialize in instrumental work. If the latter then you ought to know at least one orchestral instrument very well before you go to college.

5.—The method of naming the various rhythmic figures advocated by your piano teacher is a part of the Tonic-sol-fa system which is used extensively in England but not well known here in America. It has a certain value as a pedagogical device but you must not lean on it too hard or too long, for after all, a musician must be able to look at the notation and play the correct rhythm without any intermediate device.

Paderewski's Minuet.

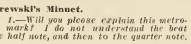
Q. 1.—Will you please explain this metronome mark? I do not understand the beat to the half note, and then to the quarter note.

Ex.1



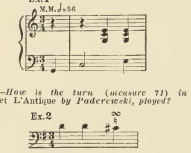
2.—How is the turn (measure 71) in Minuet L'Antique *by Paderewski, played?*

Ex.2



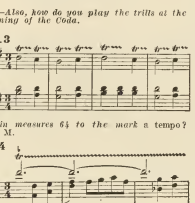
3.—Also, how do you play the trills at the beginning of the Coda.

Ex.3



And in measures 64 to the mark a tempo? —M. M.

Ex.4



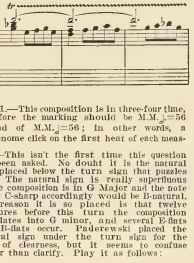
A. 1.—This composition is in three-four time, therefore the marking should be M.M.♩=56 instead of M.M.𝅗𝅥=56; in other words, a metronome click on the first beat of each measure.

2.—This isn't the first time this question has been asked. No doubt it is the natural sign placed below the turn sign that puzzles you. The natural sign is really superfluous as the composition is in G Major and the note below C-sharp accordingly would be B-natural. The reason it is so placed is that twelve measures before this turn the composition modulates into G minor, and several E-flats and B-flats occur. Paderewski placed the natural sign under the turn sign for the sake of clearness, but it seems to confuse rather than clarify. Play it as follows:

Ex.5

3.—The trill starting from the Coda is played as follows:

Ex.6



In measures 64 to the mark *a tempo*, trill on D and E-flat, playing even sixteenth notes throughout.

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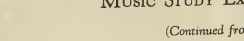
MUSIC STUDY EXTENSION COURSE

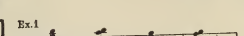
(Continued from page 650)

Ex.1



etc.

Ex.2



etc.

This plan of practice will be found advantageous in memorizing all broken-chord basses. After the actual progression is mastered the rest is simply a matter of variations. Note in this accompaniment that the first two eighths are *slurred* and the last two *staccato*.

This runs along against an unbroken *legato* in the right hand. The treatment remains very much the same throughout, the only change being in the section after the double bar (fourth line, two measures from the end) where the right hand becomes more active, having some passages in eighth notes. The tempo is moderately fast and remains fairly even throughout.

MARCH OF THE PUMPKINS
By Berniece Rose Copeland

Another piece with a Hallowe'en title. Play this march in the spirited manner which the title suggests. Let the staccatos crackle and the *legato* passages which intervene be played smoothly. The second section in the relative minor key—D minor —preserves the rhythmical outline of the first section. A decided change in the character of the music takes place with the entrance of the next theme—it is flat. This entire section is sustained legato and the pedal is used rather freely as marked. The melody obviously is in the right hand.

The first theme re-enters with spirit and the piece ends at *Fine*—eighth measure from the beginning.

MOMENT MUSICAL
By Franz Schubert

One of the most beautiful of a well loved set, this *Moment Musical* of Schubert should be in the repertoire of every pianist. Give the chords of the opening theme a rich resonance, somber dignity, and a touch of longing. The tempo is important. Played *andantino*, it should not drag. There should be a continuous sense of momentum. Dynamics should be handled with care. They cover a wide range from *pianissimo* to *forte*. Note the sudden *piano* following the *forte* chord in measure 13.

A theme typically Schubertian is that in the second section, F-sharp minor, right hand. This should be played in the style of a song, quietly but with much resonance, against a rolling accompaniment of the left hand. Preserve throughout the composition the rhythmical swing of the nine-eight time in which it is written.

THREE FIRST GRADE TUNES
By Francesco de Leone

Good Things Growing

A melody divided between the hands for the first 16 measures, after which both hands play together in duet style, the right hand carrying the melody.

Breathing

The broken chord used as melody. Right and left hands share equally in presenting the theme, after which both hands participate in duet style, as in No. 1.

Fun To Be Clean

A little tune taken from the five finger group in which the right hand carries the burden. There are words to all three of Mr. De Leone's pieces.

Playing With Closed Eyes
By Gladys M. Stein

To DEVELOP sureness in playing the correct keys on the piano, have the pupils practice their music with eyes closed. This forces them to concentrate on the work and to measure mentally the distances between key-board positions.

For pupils who are careless in their left hand playing this idea is a wonder-worker. Have them practice the left hand part alone until, without looking, they can reach quickly and accurately to any key.

The habit some pupils have of glancing back and forth from the music to the keys can be cured through this work with closed eyes. Playing with closed eyes is a great for the children. They take a new interest in their practicing after trying it. Especially in the restless Spring months it is a boon to music teachers.

This device is also a means of getting children to study the fingerings in scales and arpeggios. In practicing the different kinds of minor scales and arpeggios with eyes closed the pupil is compelled to think out the intervals and to listen to his own playing.

Pupils preparing for recitals should be able to play their pieces just as well with closed as with open eyes. Music they consider well mastered will show innumerable flaws under this test. It is far better to discover these little deficiencies in the studio than on the concert platform.

Once while the writer was studying at the New England Conservatory of Music, she attended a student concert in Jordan Hall, during which the lights went out. On the stage was the full student symphony orchestra, the conductor, and a student pianist who was playing a Mozart Concerto. As darkness enveloped audience and performers the orchestra stopped playing, but not the pianist. On she went, never missing a note. When she was near the end of the piece the lights came on again, and the conductor got his players together well enough to finish the number.

Advanced piano pupils who take up the study of pipe-organ and are beginning pedal work will find helpful the ability to measure key-board distances without looking.

Blind-fold contests for the younger pupils are both entertaining and instructive. The novelty holds their interest and helps to get them really to master their pieces.

The average student of today has so many ways in which he must make use of his eyes that anything the music teacher can do to relieve eyestrain is well worth considering.

"Do Not Let a Scale Discourage You, *and say you cannot get it. Anyone who works can get a scale, and no one knows how to sing until the scales are done thoroughly and properly.*"—Lillian Nordica.

VOICE QUESTIONS Answered By Frederick W. Wodell

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

The Tender Age.

Q. I have studied piano for eight years and the organ for four years. And, now I must think about my future. My ambition is to be a public school music teacher, and my piano teacher would like me to train choirs as he does. I am seventeen years of age and have a poor, weak voice, in my estimation. My range is from F below middle C, to F two octaves higher, which is very small. My teacher says it does not matter if one has not a strong voice, because it can be developed, and one can perhaps add several notes to one's range. I try singing scales and songs, but in about fifteen minutes my throat becomes sore and actually hurts when I try to reach a high note. I would greatly appreciate your saying whether you think I should go into either field, as both require a singing voice, and, if so, how I may develop my voice.
—Miss O. C. K.

A. Your organ and piano study is valuable as a preparation for public school music teaching and choir training. The public school music teacher, if properly prepared, may also go in for choir-training. That at seventeen years of age a girl's voice is weak and of comparatively small compass is no reason for discouragement. With proper instruction in voice production and singing you will probably find your voice developing both as to strength and compass, and the throat soreness you report should disappear. Be sure, however, to engage for this a high grade vocal teacher—one who knows the young voice and how to deal with it. The public school music teacher need not have a strong voice; but she must be sure that, for loveliness of quality, is valuable for imitation by the children under her care. Strength of vocal tone is most important for student and teacher than is beauty of tone quality. One dealing with birds as well as with vocal teacher or choir trainer, should understand voice production, the art of singing, and the art of teaching singing, if she is to secure good results and avoid dangerous mistakes. Meantime, until you can study with a good teacher, better refrain from much singing. Your throat has given you warning.

Breathiness in Tone.

Q. I shall be grateful if you will advise me in the following matter:

a. I want to have my voice: (1) the full, natural voice; (2) a thin, weak falsetto in the upper octave; (3) a very breathy, somewhat effeminate-sounding voice. It is regarding this third voice that I desire information, having been unable to obtain any from the various books I have read on voice culture. If I should wish to use this voice what would be the result? I am very much interested in this, for the voice of mine has a compass of over two octaves. Do you think I should attempt it?

b. Do you actually believe that the desire to sing is more important than the original voice?—L. G.

A. Much reading of books upon voice sometimes results in mental confusion upon the part of the reader, owing to the numerous and often somewhat contradictory theories presented.

A "breathy" voice is more or less ineffective. On occasion it may be of advantage to cultivate, temporarily, a somewhat "breathy" production; this for the purpose of enabling the student to realize what it is to sing with a "loose" throat. Eventually the singer must come to the point where he can produce a "clear" tone—one free from breathiness—if his voice is to have good carrying power. The control of the out-going singing breath, so that just enough (but no more) breath pressure for the desired tone can be used at will, is of fundamental importance; but so also is that free, unrestricted action of the vocal cords in the generation of sound, which gives the non-breathy, clear tone. The singer must think definitely and will exactly the tone he desires as to quality, pitch and power, control breath pressure, and leave the vocal instrument free from any embarrassment through rigidity. Then he may expect satisfactory results.

b. As to the relative importance of the "original" and of "the desire to sing": we have known the possessors of excellent voices who had not a sufficiently strong "desire to sing" to cause them to do the work necessary to obtain artistic control of these voices.

Trembling Chin Muscle.

Q. I have been told that I possess a good natural voice and sing to amuse myself and others. I have a distinct tremble of a muscle below the chin and have been told that this is very undesirable in singing. As far as I can tell, it has no effect on my voice. Do you think it might cause faulty production, and what would you suggest as a possible method of correcting it? Under present conditions I am not in a position to pay for tuition.
—Mrs. J. F.

A. When singing there is always a vibration of the larynx and the muscles under the chin, which can be felt by lightly touching the parts with the finger tip. This is legitimate. When, however, the chin muscle and the lower jaw are seen to be positively shaking, as has sometimes been the case, conditions are unfavorable to good tone production. Practice "starts" on your best vowel, thousands of them, in your medium compass, with a definite willing of a clear, non-breathy tone, and no constricting of the throat or rigidity of the tongue, especially at the back. Beware of tying for too much force of sound. But be definite as to pitch, moderate force and distinct vowel. No harsh click and no breathiness of sound as the tone begins. Follow this with practicing the steady sustaining of tone on a vowel, for several beats, starting the tone in the same manner as before, without click or breathiness. The jaw must be free from downward pressure and the back of the tongue from rigidity. These conditions cannot be bad and maintained unless the breath pressure is under control—just enough to begin and sustain the sound and no more. Follow with short scale and arpeggio practice, first downward, next downward-upward, lastly upward-downward, middle compass, best vowel. We have called the desired condition of freedom from rigidity of jaw and tongue "responsive freedom"; which means not the relaxation comparable to the condition of a wet rag but that in which there is no stiffening of the parts, yet a maintaining of them in the required form and position for satisfactory tone production upon the vowel.

Training Glee Club.

Q. I have been asked to train a glee club made up of young ladies, from twenty years of age upward. They can sing but have never had any training. Kindly tell me the best way to develop voices for soprano or alto; also give directions as to management of the club and pieces for them. In short, I should like to have some general idea of what is involved in making a good glee club. I am a piano teacher.—C. F.

A. The book, "Choir and Chorus Conducting," by the writer, will give you the equipment you need. What pupils you would suggest that you do not at first attempt music which is difficult as to intervals and rhythm. Be sure that you do not use mezzo-sopranos, with rather full tone voices, on the top part, even though they may, in solo work, be able to intone high B-flat or C. Work at first mostly in two and three parts. There are but few voices, usually, in any group, of the real low contralto timbre and compass suited to the bottom part in four-part songs. Owing to the acuteness of the pitch, a comparatively few light, naturally high soprano voices will suffice to balance the second sopranos and altos. You can test this balance by having the ladies sing simple chords in three parts and listening to them from a distance. We recommend the following selections for your use, suggesting, however, that you will do well to choose from lists of these and other numbers which obviously are best suited to your present numbers, balance and musicianship.

Two-part:

The Infant Jesus, Pietro Yon; *Toy-land*, V. Herbert-O'Shea; *Go ye my Canzonets*, Morley; *My Little Nest*, Spross; *Merry Dawn*, Vincent; *Swing Song*, Lohr; *Traumerei*, Schumann.

Three-part:

The Bells, Rachmaninoff, arranged by Kount; *Voice of Spring*, Strauss-Gound; *Murmuring Zephyrs*, Jensen; *Wee Fiddle Moon*, Hoffmeister.

Four-part

Fairy Pipers, Brewer; *Marcheta*, Schertzinger; *Rockin' in de Win'*, Neidlinger.

Stretching the "Mezzo" Compass.

Q. Is there any danger of "ruining" a mezzo-soprano voice by singing second soprano in three-part choral work? Personally I find it excellent training but would like to know your opinion on the subject.—Mrs. A. H. S.

A. As a rule, the mezzo-soprano voice has more body of tone than the pure soprano. Certain mezzo-sopranos have a long range, including that of the high B's or C. Some of such are able to sing quite fluently certain first soprano parts. These have secured command of what is commonly called the "head voice" production through the upper octave. The skilled writer of "part-songs" for women's voices keeps in mind the natural quality of the various classes of sopranos and altos and distributes his parts accordingly. The quarter of women's voices is properly organized as such as is the string quartet: first and second sopranos (first and second violins, both "soprano" clefs) and first and second alto (viola and cello). That quartet or trio of women's voices is particularly fortunate which has for its second soprano a voice which is especially fluent and flexible from A (second space, treble clef) to the G above. The danger to the mezzo-soprano or "middle" voice, in three-part work, is that the singer may be tempted to bear on too heavily in the lower part of her compass. If, however, she really knows how to sing and will keep always in mind the desirability of beauty of tone in all her singing, no harm can come to her voice.

Bach for the Modern Piano Students
By Alberta Stoyer

PRACTICE of the Bach "Two Part Inventions" becomes a fascinating game for young piano students when the following plan is carried out.

The music is divided into two parts. One pupil plays the treble section in octaves (the left hand on the written notes and the right hand an octave higher) while the other player does the same on the lower keys with the bass part.

To arouse interest in melodic development the teacher may have each pupil take the leading motive of his part as his own personal theme; and every time it appears in the music he will be certain to make it sing out clearly.

Two piano numbers may be worked out effectively in this manner; yet the same benefits may be obtained through duet practice on one piano.

The study of diction is of extreme importance to the accompanist. For although it may not be generally realized, the ultimate effect of a song can be made or marred by his attentiveness to certain purely mechanical effects, produced by the insertion or omission of certain consonants in certain sounds.—Conrad V. Bos.

Assembling Your Teaching Material

An Elastic System

CARLYLE AND ROLAND DAVIS

EVEN AFTER a young teacher who takes his vacation seriously has met the problem of sifting the abundant quantities of music offered him in the catalogues of the several publishers to find what best suits his particular needs and tastes, he still has the problem of grading them to the best advantage, classifying them according to difficulty in a smooth and even order. The descriptive classification of difficulties as "runs, arpeggios, octaves, crossing hands, double notes" will never wholly suffice.

To classify a piece in its proper place in a mapped-out course for a student's progress not only must a teacher consider what has gone before—what preparation the pupil has already had for the new difficulties contained in the piece—but he must also have a sweeping yet minute understanding of what constitutes difficulty and what constitutes proper preparation. This is a knowledge which comes only with experience and study. It is a considerable task even for an "old hand" at teaching to grade accurately any series of teaching pieces which he has not taught over a period of years.

As an aid to a young teacher in this ticklish business of grading his private catalogue of teaching material so that he can successfully lead his least progressive pupils up a smooth and easy gradient and skip his talented pupils ahead without omitting anything necessary to thoroughness, the following simple and inexpensive system may be suggested.

First. Procure a number of music boxes, the kind used in music stores, which may be purchased at the rate of about seven dollars a dozen.

Second. Have at hand a quantity of Manila or tag-board folders (dimensions before folding: twenty-two inches by four-teen) which cost about four dollars a hundred.

The boxes serve as files for the folders, the folders as a cover protection for the individual pieces of music.

The Filing System

EACH TIME the teacher orders a piece or a book for a pupil he should order a duplicate copy, file it in one of the boxes and give it a location number in accordance with his best judgment as to its grade with relation to the other numbers in his catalogue. Finally a complete stock of the catalogue is on hand.

This piece-meal method of stocking his complete catalogue serves merely to avoid the lump expense of laying in, say, one hundred and fifty dollars' worth of music at one time. Also, the grading of a piece may most reliably be done at the time the teacher is teaching it. At the conclusion of a teaching season, when the teacher is perusing new material either at his local store or by selection package direct from the publisher, a revision in the light of the year's teaching may be made, a definite, perhaps permanent, catalogue number given each folder, and a temporary folder and approximate location-number given to the new pieces chosen out of the selection packages.

Each folder should bear along its folded margin (in addition to its file-number) the name of the composer, the title of the piece, the name of the publisher (for re-ordering), and the price (for billing the pupil), thus:

11-28a FELTON—BLOWING BUBBLES—(Presser, 15268)—40c

Boxes may be classified as "First Year," "Second Year," "Instruction and Technique," "Four Hands" and "Supplementary."

The ease with which a teacher can choose a new piece for the pupil by going to the file and thumbing down through the folders to the piece the pupil has just finished, and then drawing out a handful of pieces next more advanced to examine the actual notes of the piece which he hopes will interest the pupil and move him up to the next rung of the ladder without too much boosting, will persuade the teacher how superior this system is to one of looking down a catalogue of titles and trying to call to mind the character and the difficulty of each piece.

Re-locating Pieces

SOMETIMES, when a teaching piece which the teacher has regarded as a "find" does not teach well on first trial, a re-location either farther along or else in the easier grading may give it the usefulness for which the teacher hoped. The piece may contain difficulties requiring for their mastery more than reasonable effort from the pupil at that stage in his progress and a re-location farther down in the file will assure its being given to a pupil for whose capability its difficulty is not too great a step upward. On the other hand, a piece, difficult because of its length or some unusually "tricky" measures, can not be given to a pupil whose technical ability it is equal to because of it sounding "babyish." Such a piece must be graded earlier than its difficulty would suggest and given only to those hardy little souls whose reaction to the word "babyish" is still wholly pleasant but whose ambition is equal to any technical problem.

When the teacher has an abundant and well-organized catalogue, the grades (or "years") may be catalogued in groups of from three to five numbers having approximately the same grade of difficulty but of contrasting character. The rapidly advancing pupil may then move ahead by groups, taking but one piece from each group, while the less progressive pupil needing further drill at the same level before advancing, may take every piece in the group and have no reason to complain of monotony.

The cost of installing such a system, especially when done gradually, as suggested, is negligible compared with the tremendous benefits. Moreover, if the teacher sells music to the pupil the advantages may be even more stressed. No longer does the pupil come to his lesson with the prescribed new piece miserably prepared and with the excuse, "Mother just couldn't get into town until yesterday to get it for me!" Employing the system, a teacher may even change his mind about the new material for the pupil as the lesson progresses—his music is all at hand and exchanges may be quickly made.

"We have seen that music appreciation in its highest phases depends largely upon the development of what may be called harmonic-hearing. This in turn largely depends upon another important and much neglected subject, pure intonation. The person whose ear is not sensitive to discords, however slight, can never hope to appreciate and enjoy music in its finest and purest phases."—T. P. GIDDINGS.

Developing Dependable Sight Reading

By MRS. WILLIAM C. BUDGE

"THE ETUDE" has a host of helps for music teachers, but one of the very best never has been specially featured. This is its value as a sight reading study book. There are a number of valuable sight reading methods on the market, but no method yet has been found to equal the *act of reading at sight.*

With my own pupils we use this procedure. The young pupil is tested for accuracy of note knowledge and general information about the staff and keyboard. The very *simplest* 1st grade number is placed before him, with instruction to observe (1) the clef signs, (2) key signature (play 1 octave scale and place the principal chords), (3) time signature and *recite its meaning,* (4) name the 1st note (or notes) and place hands in position with proper fingers on the notes. Then, and *not until then,* he is ready to play, *very, very* slowly, counting steadily, and *never* under any circumstances repeating a note. When the number is finished, check with a pencil, the errors. There may be several, but if the reading is slow enough the number will be few. Play the piece *once* only at any one sitting, and then something new. For sight reading, do not repeat any piece within a week.

I advise stacking a dozen old issues beside the piano and then taking *one* first grade piece daily until the pile is exhausted. Then take the one and a half grade pieces in similar fashion. Continue the process of slowly increased difficulty until facility is attained. Strict adherence to this plan will bring sure results. Try it with your child; but, above all—*do not hurry!*

LETTERS FROM ETUDE FRIENDS

The Defective Left Hand

TO THE ETUDE:

In the "Teachers' Round Table" discussion of April, 1934, I found one teacher was worried over her pupil having a defective left hand. I do not think she should feel in the least discouraged. I have had a defective left hand since I was a small infant, caused by a bad burn. At the age of seven, I started my first lessons. My teachers always said, "How do you use your left hand?" First I studied Mathews I, continuing this course until I had completed the tenth. Of course I found a number of handicaps when I had to make an unusually long reach. I usually would roll the keys with one finger at a time until each finger has used the high stroke method. I frequently practice this method yet, to keep my fingers active and my wrist loose.

I do feel that a discouraging word from the teacher will cause the pupil to lack confidence in herself. Avoid giving long speeches in the left hand, until the hand is developed sufficiently to master the piece. I play the Sonatas by Haydn, Mozart and Beethoven and feel by so doing that I have overcome what might have been a great misfortune. I have been teaching piano since 1920 and very often have been criticised for this one thing on having chosen piano as a profession.

If the teacher who has this pupil would like to correspond with me and she feels that I can give her any help, I shall gladly do so.—H. R.

Violin and Piano Lessons in Alternate

TO THE ETUDE:

I have read in THE ETUDE MUSIC MAGAZINE, at different times, articles and letters concerning whether a child should take lessons on more than one musical instrument. I should like to explain how I am managing my twelve-year-old son.

His violin teacher (who also gives piano lessons) has her annual recital for the children during Music Week. This marks the culmination of the music year, of course; but the teacher keeps on giving lessons to as many children as continue to come to her until the month of August, when the teacher takes her own vacation.

The children lose interest after the recital, and some of the parents allow them to give up their music lessons entirely during the vacation months. But I have always felt that three or more months are too long a time between lessons; and yet I felt that I did not want my son to get bored with his violin. So several years ago I started this plan. After the recital in May, I let him drop his violin lessons and take piano lessons instead, during part of May, and through June and July. In this way he gets a good rest from the violin, but keeps on learning music.

This year I have improved on my plan by letting him start his piano lessons in March, together with the violin, so that he will be able to play on the piano at the recital as well as on the violin. As soon as the recital is over, he will drop the violin and keep on with the piano alone.

On two different occasions, he has had a broken arm, during the period of his violin lessons. While his arm was bound up, instead of letting him drop his music altogether, I asked his teacher to give him piano lessons, having him practice with one hand.

I have noticed that when he starts his piano lessons in May he is very enthusiastic. And when he starts his violin lessons in September he is equally enthusiastic.

I feel that taking both piano and violin lessons makes him more fluent in music. When he plays the melody of a piece of music by ear, he catches it sometimes on the violin, but, when he is a little uncertain of his memory of the tune, he goes to the piano.

It has been easy for me to plan my son's music work in this way, because he happens to have a teacher who can give lessons on both piano and violin.—MRS. RENÉ H. HINEL.

The Cult of Criticism

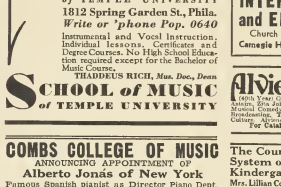
TO THE ETUDE:

For several years there has been a tendency among musical people to have a sort of worship for a single composer and to sneer at all others. And some of these people select one certain great composer at which to sneer.

At a Western University there was a fad among the boys and then to strike the keys with one finger at a time until each finger has used the high stroke method. I frequently practice this method yet, to keep my fingers active and my wrist loose.

I do feel that a discouraging word from the teacher will cause the pupil to lack confidence in herself. Avoid giving long speeches in the left hand, until the hand is developed sufficiently to master the piece. I play the Sonatas by Haydn, Mozart and Beethoven and feel by so doing that I have overcome what might have been a great misfortune. I have been teaching piano since 1920 and very often have been criticised for this one thing on having chosen piano as a profession.

If the teacher who has this pupil would like to correspond with me and she feels that I can give her any help, I shall gladly do so.—H. R.



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Newly Rich: "I'd like to see something better than a grand. Haven't you a magnificent piano?"

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—November 1934

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Adventures in Piano Technic—Ketterer	$0.30
Among the Birds—Piano Collection	.35
The Cathedral Choir—Anthem Collection	.30
First Grade Piano Collection	.35
Grown-up Beginner's Book—For the Piano	.40
Moon Maiden, The—Operetta—Kohlmann	.40
Piano Fun with Family and Friends	.60
Philomelian Three-Part Chorus Collection—Women's Voices	.30
Violin Vistas—Violin and Piano	.40

The Cover For This Month

On November 4, 1847, in Leipzig, then in his 39th year, Felix Mendelssohn-Bartholdy, drew his last mortal breath. Everything written or said by every one who knew him, paid tribute to his beautiful, happy spirit, his cultivated intellect, refined tastes and noble sentiments. As one friend and writer put it, "There is nothing to tell that is not honorable to his memory, consoling to his friends, profitable to all men." Mendelssohn had a strong manliness of character, yet there was a gentleness and softness which endeared him to all with whom he came in contact. His life is well worth reading and his musical works are masterpieces worth knowing.

Mendelssohn was born February 3, 1809, at Hamburg. *Grove's Dictionary of Music and Musicians* devotes about 65 pages to his life and works. A short, concise, but none the less interesting, biography of Mendelssohn, written by James Francis Cooke, is included in *The Etude Musical Booklet Library*. This booklet may be had for 10 cents.

The Etude Historical Musical Portrait Series

Opposite the Editorial page in this issue you'll find another instalment in The Etude Historical Musical Portrait series. This is the 34th "chapter" in the extraordinary pictorial-biographical "story" of the world's outstanding musical personalities.

Each new "chapter" adds 44 new pictures to the "book." Each picture is accompanied by a concise, authoritative biography. This unique combination of picture and biography gives you, almost at a glance, the "story" of a composer, artist, teacher or musical celebrity.

As scrap book material the series is simply ideal. When completed the collection will be the most comprehensive available in any form.

The growing realization among teachers and students of the value and magnitude of this series is creating an ever increasing demand for separate copies of current and back instalments. Anticipating this, we have printed an additional quantity of each instalment. These are available at the nominal price of 5 cents a copy.

Music and Her Life Pattern

● Every girl has before her a pattern of the future upon which her happiness and her usefulness to society must depend. First of all, we must look to the women of tomorrow to take the responsibility for the inner workings of that most precious of all American institutions, the Home. It remains for woman to develop those spiritual and cultural things which make the difference between mere existence and joyous living. It is the woman who normally adds the touch of charm that gives loveliness to the home.

There is probably no other study which contributes so much to the charm of the home as music, a study which should appear in the life pattern of every girl.

The Theodore Presser Co. Catalogs are especially rich in material which is of great value in helping the girl to find Music Study interesting. It will pay all teachers and mothers to write for our catalogs covering the classifications in which they are interested—piano, vocal, violin or any instrument.

The Cathedral Choir

A Collection of Distinctive Anthems for Chorus-Choir

While competent choirs have considerable need for light, easy-to-sing anthems which help them keep pace with the great demands made upon them without an excessive amount of time given to rehearsals, it is also necessary that such well trained choirs have at their command a selected collection of material which gives them an opportunity to do full justice to their talents and training. Theodore Presser Co. is preparing a volume of substantial anthems, worthy of the best efforts of well trained chorus-choirs and their quartets of soloists. These numbers will not be ones of great difficulty, but they all will be attractive, musicianly selections that make very desirable features in the ministry of music in church services.

Choirmasters desiring to possess a copy of this volume for their music libraries, as well as to make its acquaintance, may place their orders in advance of publication for single copies at the reasonable price of 30 cents, postpaid.

Have You Ordered Your Christmas Music?

Time moves with rapid strides for the choirmaster. Church seasons, one after another, loom up on the calendar. Yet, all the while, material for the regular services and special musicales must be given attention.

So it is with the desire to serve you, Mr. Choirmaster, that we say THERE SHOULD BE NO FURTHER DELAY IN SELECTING CHRISTMAS MUSIC.

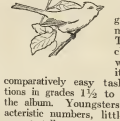
Among the new things available this year are the anthems for four-part mixed voices, *There Is Room in My Heart for Thee* by Forman and *On This Christmas Morn* by Maskell; an anthem for three-part treble voices (SSA) *The Virgin's Cradle Hymn* by Beck; and for two-part treble voices (SA), a group, *Three Christmas Carols* by Forman. Then there is also Alfred Wooler's new Christmas cantata, *Hosanna in the Highest*.

Among the new publications last year was the splendid collection of carols for mixed voices entitled *Christmas Carols We Love To Sing*. This met with such great success that we have published a generous compilation of carols arranged for men's voices under the title, *Yuletide Carols for Men's Voices*.

We realize, of course, that these few new things are not sufficient in the way of suggestions to take care of the varied needs of choirmasters. To utilize Presser Service all that is necessary is to write us today, tell the abilities of your choir, some of the numbers previously used, and request that we send for examination, with return privileges, a selection of suitable Christmas numbers. In the same manner, numbers for the vocal soloists and the organist may be obtained for inspection.

If you prefer to name selections that appeal to you, either by their titles or your acquaintance with the ability of their composers, then just send a postal request for a copy of our list of Christmas anthems and solos. Theodore Presser Co. carries a very comprehensive stock of Christmas music publications of all publishers and is ready to give prompt and helpful service. The first requisite, however, toward the success of your Christmas music program is immediate action on your part.

Among the Birds



Piano Collection

It's a real pleasure, gathering together material for this book. There are so many charming little pieces with bird titles that it is going to be a comparatively easy task selecting compositions in grades 1½ to 2½ for inclusion in the album. Youngsters always enjoy characteristic numbers, little compositions that seem to tell a story. Won't they enjoy playing these pieces?

In addition to supplying recreation material that can be placed to good advantage in the hands of juvenile students, this book will serve as a valuable reference in the teacher's music library as each of the compositions is obtainable separately, in sheet music form. When selecting music for piano recitals the teacher will find much here that is worthy of consideration. While this book is in preparation orders for single copies may be placed at a special advance of publication cash price, 35 cents, postpaid.

Philomelian Three-Part Chorus Collection

Largely through the efforts of the high school music supervisors and the self sacrificing individuals who undertake the direction of choruses in women's clubs, there are many three treble voice singing organizations in this country. Publishers are being besieged with requests for good material for these groups. Our recent publications in this field have been very much in demand.

Realizing this need for high-class part songs for treble voice choruses we have had some of the best musicians in the country make three-part arrangements of gems from the master composers, especially moderns like Rubinstein, Massenet and Fibich, and these together with a choice selection of original choruses by the foremost contemporary writers in this field, will make up the contents of this book.

Although these will prove satisfying in the repertoire of any women's chorus, they present no difficulties for the average well trained high school, college or academy group.

While the work is in the hands of the editors a single copy may be ordered at the special advance of publication cash price, 30 cents, postpaid.

Adventures in Piano Technic

A Book of Pleasing Studies for Piano Students

By Ella Ketterer

Well on the road to success, indeed, is the piano teacher who can make young piano students regard lesson and practice periods as "adventures." The author of this work, a gifted composer, is also a practical and most successful teacher. Her piano instruction book *Adventures in Music Land* is used by many of her colleagues. Their requests for material of a similar nature to follow it inspired Miss Ketterer to produce this work.

It contains twenty-six short exercises in the major and minor keys up to and including four sharps and flats. Each is given an attractive title and is preceded by a brief study exemplifying the technical figure presented in the exercise—grace notes, broken chords, trills, mordents, etc. In the editing careful attention has been given to the markings for pedalling, accent and phrasing.

Every teacher should have in her library a copy of this substantial new work and opportunity to obtain a copy at a most reasonable price is afforded by the special advance of publication offer, 30 cents, postpaid.

Piano Fun with Family and Friends

There is such a great interest in this forthcoming publication that every feature now under preparation, and the editorial handling of it, will be scrutinized carefully for every possible improvement, so that, in its success, it will have such an outstanding individuality as to make it difficult for any imitators to trade on its originality and appeal. It is a great tribute to American home life that there is such an interest in a book of this character, one which aims to provide ideas and materials for good, clean enjoyment for young and old. This book makes the pianist in any home or social group, even though one of but average ability, the master of ceremonies. But, it is not just a collection of entertaining piano solos. It may contain a few things in which the pianist presents a novel bits while others sit back and listen but, in the main, each item of its contents aims to make every one in the party an active participant in the fun. Piano teachers, above all things, should not neglect knowing this volume, because in furnishing the pianist, who has had around three years' lessons, with some things he can use to enjoy some benefits of that music study, it will encourage him to continue.

Also, it is well for the teacher to remember that every one who demonstrates before a group that piano playing ability serves a good purpose, even if only for home entertainment, is doing a form of musical missionary work helpful in bringing others to the study of piano playing.

The advance of publication price of this volume is 60 cents, postpaid. Only one copy may be ordered at this price.

Grown-Up Beginner's Book

For Piano

There were those, at one time, who ventured the opinion that the interest in piano study manifested by adult beginners, was but a passing fad. Publishers have been slow to relish any easy piano music, except that which appealed to juveniles. But since it has been demonstrated that "grown-ups" *can* learn to play the piano, at least well enough for their own amusement and that of their friends. It also has been discovered that students of more mature years progress quite rapidly right from the beginning and, given appropriate study material, are soon playing pieces it would take months for the juvenile to master.

Having given these developments considerable study, a group of experts in piano pedagogical material has decided to produce a new piano method with everything in it carrying a direct appeal to the adult beginner, or the student well along in the teens. There will be plenty of tuneful pieces among the exercises; easy, but well sounding, arrangements of favorite melodies and well-known classics heard at concerts and over the radio, as well as duets that may be played with the teacher, some musical friend or a member of the family.

Here is a field that merits the piano teacher's consideration. Why not subscribe for this book at the special advance of publication cash price, 40 cents, postpaid and plan the extension of your teaching work to include a few adult beginners?

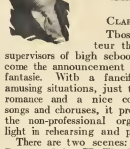
Violin Vistas

For First Position Players (*With Piano Accompaniment*)

Before the violin student can be advanced to the higher positions a thorough training in the first position is necessary. During the period of this foundation work the wise teacher will introduce an occasional "piece." This, of course, can become expensive if all music is purchased in sheet music form.

When suitable music may be supplied from an album a considerable saving is effected. Here is a book of really worthwhile easy compositions, limited strictly to the first position and arranged progressively from very simple numbers to more advanced pieces. There should be enough in this one volume to supply all of the recreational material needed in the entire first year of study.

While the editors are preparing this book for publication, orders for single copies may be placed at the special advance price, 40 cents, postpaid.



The Moon Maiden

An Operetta in Two Acts

Book and Lyrics by Elsie Duncan Yale

Music by Clarence Kohlmann

Those interested in amateur theatricals as well as supervisors of high school choruses will welcome the announcement of this new musical fantasie. With a fanciful plot, plenty of amusing situations, just the right amount of romance and a nice collection of tuneful songs and choruses, it presents material that the non-professional organization will delight in rehearsing and presenting.

There are two scenes: Act I, The Moon Desert and Act II, The Moon Garden. The properties and staging will prove most effective, but quite inexpensive. Four female and three male singing characters are called for in the score, and four speaking parts (one female and three male) together with the singing chorus of airship passengers, sailors and moon girls complete the cast.

When the operetta is published we will also have a Stage Manager's Guide for rental which will give full directions for staging, lighting, costuming, properties, etc. Orchestra parts also will be available.

In advance of publication a single copy of the vocal score may be ordered at the special pre-publication price, 40 cents, postpaid.

The Etude Music Magazine Makes A Fine Christmas Gift

The holiday season is fast approaching when you will be looking for suitable gifts to give to musical friends. No better, nor more appreciated, remembrance can be given than a year's subscription to The Etude Music Magazine. The price $2.00 is small, well within the means of any one, and a gift of a subscription repeats its wishes of good cheer for twelve consecutive months. When requested, an attractive gift card, bearing the donor's name, will be sent so as to reach the recipient on Christmas morning.

Look Out for Swindlers

The magazine subscription season is now well under way and every day reports come to us that unscrupulous men and women are again attempting to defraud magazine buyers. The method of campaign of subscription "frauds." Beware of the canvasser who offers reduced bargains on The Etude Music Magazine combined with other periodicals. Sign no contract unless you carefully read it. Pay no money to strangers, unless you are ready to assume the risk of loss. Representatives of The Etude Music Magazine carry the official receipt book of the Theodore Presser Co., publishers of The Etude.

Advance of Publication Offers Withdrawn

We now have ready for delivery to advance subscribers seasonal works that have been offered in this Publisher's Monthly Letter at special advance of publication prices. Copies will be mailed immediately and the works placed on sale at all music stores, or they may be ordered direct from the publisher.

Yuletide Carols for Men's Voices, a group of familiar and not-so-familiar numbers arranged as men like to sing part-songs. The melody alternates between the parts and each singer has something worth-while to sing. The following are included: *Adeste Fidelis; O Sanctissima; Shepherds! Shake Off Your Drowsy Sleep; Good Christian Men, Rejoice; God Rest You Merry, Gentlemen; The First Nowell; The Moon Shines Bright; When the Crimson Sun; Silent Night; It Came Upon the Midnight Clear; Joy to the World; Good King Wenceslas; Hark! the Herald Angels Sing; O Little Town of Bethlehem;* and *We Three Kings of Orient Are*. Price, 15 cents.

Autumn, is the fourth and final volume in the "*Around the Year With Music*" Series of Piano Collections. These books of seasonal piano pieces have been well received by teachers who find frequent use for them in selecting recital and recreation material. Pieces for Hallowe'en, Harvest Festivals, Thanksgiving and various compositions depicting autumnal scenes and moods are presented. Grades 2 to 4. Price, 50 cents.

Etude Premiums Make Fine Holiday Gifts

For years music lovers everywhere have been able to do their Christmas shopping with the aid of The Etude; and without one penny cash outlay. If you are not already a premium worker, securing many of the gifts offered by The Etude Music Magazine for obtaining subscriptions, why not try your hand? The plan is simple. You have a wide circle of musical friends and acquaintances, many of whom are not familiar with our publication and what it means to the lover and student of music. Talk to these friends, and, knowing the value of The Etude musically, it will not be difficult for you to convince them that they should subscribe. The price is only $2.00 a year and one yearly subscription represents one point credit on any gift you may select.

The selection of gifts is so varied that any member of your family, or any friends you may wish to remember, can be suited with your selection from the Premium Catalog. Let The Etude make this Christmas a more than merry one.

Here are a selected few of the many rewards given:

A VERY ATTRACTIVE ARTCRAFT MEMORANDUM PAD—Bound in red morocco sturdiart. Has perpetual calendar. This pad is beautifully finished and is an ornament to any desk. Only one subscription.

BUTTER DISH—Chromium plated dish and cover, with genuine catalin top. Diameter of plate 6½". Only one subscription.

CHEESE & CRACKER DISH—Chromium plated. Pierced handle. Diameter 10". Only three subscriptions.

CHROMIUM-PLATED, HAMMERED, FOUR-PIECE TEA SET—Capacity of pot is 6 cups. Sugar bowl and creamer are 3" high. Tray is oval shaped, with handles; size 17" x 11". Only eight subscriptions.

CHROMIUM-PLATED PERCOLATOR—Eight cup capacity. Chromium plated inside as well as outside. Equipped with cold water pump and safety fuse. Panelled design. Approved by "Board of Fire Underwriters." Includes cord and plug. Only eight subscriptions.

It is impossible for us to describe the beauty of the above mentioned articles. They are not only attractive but serviceable as well. You can make no mistake in securing any one or all of them.

Send a post card for complete list of premiums offered by The Etude Music Magazine.

(*Continued on page 692*)

World of Music

(*Continued from page 633*)

FORTY VIOLONCELLOS in ensemble were a feature of a recent program at Wellington, New Zealand, under the direction of George Elwood.

INDEPENDENT INTERNATIONAL OPERA is a new enterprise which has had its inception at Vienna, with Otto Klemperer, Pablo Casals, Igor Stravinsky, Arturo Toscanini, Bruno Walter and Fritz Zweig as initiators. Opera in all countries by an international ensemble is the objective; and the first performance will be in the capitals, with the repertoire to include Mozart's "Cosi Fan Tutte," Puccini's "Madama Butterfly" and Handel's "Rodelinda."

DANIEL GREGORY MASON'S SERENADE, OP. 31, for string quartet, and a "Sextet in F minor," for two violins, two violas and two violoncellos, have been chosen to be brought out by the Society for the Publication of American Music.

THE SAN CARLO OPERA COMPANY is off on a forty weeks' coast to coast tour, to visit sixty-two cities in the United States and Canada. Fortune Gallo started the enterprise twenty-five years ago, with the purpose of giving excellent grand opera at moderate prices; he still is at the helm and he has made money. Which answers the question of patronage of good opera within the capacity of the average pocketbook.

TWENTY THOUSAND BOSTONIANS attended the opening concert on July 15th, of the series of the Esplanade Concerts given by fifty members of the Boston Symphony Orchestra with Arthur Fiedler leading.

THE QUEEN'S HALL PROMENADE CONCERTS of London begin their fortieth season on August 11th, with Sir Henry Wood, their only conductor, again in charge. Among the soloists for the series, well known to American audiences, are Katherine Goodson, Benno Moiseivitch, Florence Easton, Myra Hess, Marcel Dupré, Joseph Szigeti and Conchita Supervia. These ten weeks of nightly concerts (excepting Sundays) have become almost a London tradition.

TULLIO SERAFIN, who has done such remarkably good work in the interpretation of Italian works in the repertoire of the Metropolitan Opera Company, is reported to have been appointed as head of the Royal Opera (the former Teatro Costanzi) of Rome. According to the press he is to be given an absolutely free hand in reorganizing this famous opera and bringing its performances up to the standard entitled by its position.

Competitions

PRIZES of One Thousand Dollars and Five Hundred Dollars are offered for compositions for symphonic orchestra, and not to exceed twenty minutes in performance. The composer must be an American citizen under forty years of age; compositions must be in the hands of Swift and Company before December 1st, 1934; and the winning works will be performed by the Chicago Symphony Orchestra. Further particulars may he had by addressing "Musical Competition," Swift and Company, Union Stock Yards, Chicago, Illinois.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Bicnnial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be announced later.

THREE PRIZES are offered by the International Music Bureau for choral works on a theme related to the workers' struggles in industry and society. The first prize is a three weeks' stay in the U. S. S. R.; and the two second prizes offer a ten days' stay there. Further information may be had from the Workers Music League, 5, East 19th Street, New York City.

Assayers All!

In recent months there has been much old gold and old silver hought and this has given many an opportunity to see precious metal merchants, perhaps in somewhat of a rudimentary fashion, use the assayer's little bottle of acid.

Music publications always have to undergo the assaying test of the opinions of music users everywhere. Music publishers learn the results of these assays through the sales of each and every publication. There is never any need of printing new lots of those which music users decide are of doubtful value. Those accepted as worth-while music, however, appear again and again in the publisher's printing orders.

Some of the numbers on the publisher's printing order of the past month are named below. Music teachers may secure any of these for examination.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
9833	A Song of Happiness—*Rowe*	1	$0.25
8874	I Want To Be a Soldier—*Rowe*	1	.25
24794	The Jolly Tars—*Baines*	1½	.25
17359	The Talking Doll—*Kinder*	1½	.25
25109	Jack and Jill—*Ketterer*	2	.30
22978	Canoeing. Waltz—*Rolfe*	2	.25
19219	Humming Bird's Lullaby—*Preston*	2½	.25
26076	Swaying Daffodils—*Overlade*	3½	.50
26010	Meditation—*Morrison*	3½	.50
7346	Woodland Echoes, Op. 34—*Wyman*	5	.25
23149	Shooting Stars—*Rolfe*	5	.50
24909	Sun Rays—*Kinder*	4	.50
26302	Pathfinder of Panama—*Sousa*	4	.50

SHEET MUSIC—PIANO ENSEMBLE

30188	Butterfly—*Grieg-Saar. Two Pianos—Four Hands*	8	$0.70
14570	Stand by the Flag—*Stults. Two Pianos—Eight Hands*	8	.90

PIANO INSTRUCTORS

First Year at the Piano (*Complete*)—*Williams*		$1.00
Music Play for Every Day (*Complete*)		1.25
All in One (*Melody—Rhythm—Harmony*)—*Kerr*		1.00

PIANO TECHNIC

How to Play Chords—*A Guide to Extemporre Accompaniment*	$0.60

PIANO SOLO COLLECTIONS

Crown Collection of Popular Music	$0.75
School Marches	1.00
Standard Juvenile Gems	.75

SHEET MUSIC—VOCAL SOLOS, SECULAR

19048	Sunshine in Rainbow Valley (*Low*)—*Hamblen*	$0.60
30495	Inter Nos (*Medium*)—*MacFadyen*	.50

SHEET MUSIC—VOCAL DUET, SACRED

30591	Jesus, My Strength—(*6 and 4.*) *Spross*	$0.60

VOCAL COLLECTION

Song Classics (Tenor)—*Parker*	$1.50

OCTAVO—MIXED VOICES, SECULAR

35202	On the Road to Mandalay—*Speaks*	$0.20
20942	In the Valley—*Isenhour-Barrell*	.12

OCTAVO—TREBLE VOICES, SECULAR

20825	Garden of Roses—*Ritter (Two part)*	$0.12

OCTAVO—MIXED VOICES, SACRED

15539	We Praise Thee—*Hosmer* $0.12

VIOLIN METHOD

Ensemble Method for the Violin—*Lehrer*	$1.25

CORNET AND PIANO

The Invincible Folio of Cornet and Piano Duets	$1.00

ORCHESTRA

Easiest Orchestra Collection (*Peery*) *Parts*, $0.35; *Piano*	$0.65

BAND

34009	The Commodore Polka—*Chamberlain*	$1.25
34087	Hamiltonian March—*Hall*	.75
34086	Fellowship March—*Klohr*	.75
34088	Last Days of Pompeii—*Sousa*—24 *Pieces*, $2.50; 32 *Pieces*	3.00

BAND COLLECTION

Verifirst Band Book (*Lewis*) *Parts*	$0.30

RUDIMENTARY WORK

Primer of Facts about Music—*Evans*	$0.60

ETUDE MUSICAL BOOKLET LIBRARY

How to Accompany—*Spross and LaForge*	$0.10

* * *

Changes of Address

When changing your address, be sure to give us both old and new addresses and advise us at least four weeks in advance of such a change. Careful compliance with this suggestion will prevent copies of The Etude going astray.

A Favorite Composer

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

Francesco B. De Leone

It is an old "wheeze" that the way to read a menu is to go down the price column until you find a reasonable figure and then to the left to see what it is. In selecting, each month, the favorite composer, it is the figures that are looked at first. However, it is the high figures that are searched for in this instance. We do not mean that favorite composers are presented here month after month in the order of their popularity, but it does mean that as we go over figures that have been gathered together on many composers' works, quite a few are passed by until we come to sales records which show above the average.

There are many, of course, who upon reading the name of Francesco B. De Leone, would say that there was no need of checking sales records to know that he deserved presentation as a favorite composer with piano teachers and piano students. Here is one who has created works which young pianists might perform to their delight, works which through beauty and charm have gained high favor with advanced students and recitalists, works which have gained recognition on symphonic orchestra programs and works which have been produced by opera companies here and abroad.

Francesco B. De Leone, was born in Ravenna, Ohio, July 28, 1887. He was educated at the Dana Musical Institute (Warren, Ohio) and also at the Royal Conservatory of Music (Naples, Italy). In the latter part of 1910 he established himself in Akron, Ohio. Here in 1920 he became founder and head of the Music Department of the University of Akron. This position he held up until this present year when he established his own conservatory of music in Akron.

Dr. De Leone has been honored by organizations here and abroad for his outstanding accomplishments as a composer, conductor, pianist and music educator. Also, if we were compiling a list of outstanding organists and church choir directors, we would have to include Dr. De Leone's name. Dr. and Mrs. De Leone have a daughter and son, both of whom are musical.

Theodore Presser Co. has the honor of publishing some of this composer's best inspirations, including his gem for the piano, *Forest Flowers*.

Compositions by Francesco B. De Leone

PIANO SOLOS

Cat. No.	Title	Grade	Price
25996	April Sunlight	4	$0.60
16131	Blue Bells. Op. 30, No. 1	4	.25
25993	Flint Spirk	4	.20
24604	Forest Flowers	4	.40
25981	From a Monastery Window	3	.35
18891	In Blossom Time	4	.35
25605	Indian Summer	4½	.40
18193	An Irish Love Song. Without Words, Op. 33, No. 2	4	.25
16532	Melody of Love	4	.40
25233	Mesa Flower	4	.40
25994	Mount Etna in Moonlight	4	.35
16359	Old-Fashioned Dance. Op. 30, No. 3	4	.40
25980	The Olive Pickers	3½	.50
25601	On the Cuyahoga	4	.40
25602	On the Irish Coast	4	.30
25987	The Passion Flower	4	.40

PIANO SOLO COLLECTIONS

Little Tunes for Little People. *Book*	Op. 15.		.75
Grade 2			

VOCAL SOLOS

23870	His Arms Your Refuge Make (Eb-ap)	$0.40
24649	Love's Paradox (c-E)	.60
23871	The Rainbow Trail (d-E)	.50
24533	Spring Folly (d-E)	.50

VIOLIN AND PIANO

		Grade	
25633	Forest Flowers	3	$0.50

PIPE ORGAN

16782	Melody of Hope. Arr. Mansfield	3	$0.35
23818	Forest Flowers	3	.40

ANTHEMS FOR MIXED VOICES

20357	Give Ear to My Words, O Lord	$0.18
20165	The Lord Is My Shepherd	.12

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933

Of *The Etude* published *Monthly* at *Philadelphia, Pennsylvania*, for *October 1, 1934*.
State of *Pennsylvania* } SS.
County of *Philadelphia* }

Before me, a *Notary Public* in and for the State and county aforesaid, personally appeared *David W. Banks*, who, having been duly sworn according to law, deposes and says that he is the *Treasurer* of the *Theodore Presser Company*, publishers of *The Etude* and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher *Theodore Presser Company, Philadelphia, Pennsylvania*
Editor *James Francis Cooke, Philadelphia, Pennsylvania*
Managing Editor *None*
Business Managers *None*

2. That the owners are:
Theodore Presser Company, Philadelphia, Pennsylvania
Estate of Theodore Presser, Philadelphia, Pennsylvania
James Francis Cooke, Bala, Pennsylvania
The Presser Foundation, Philadelphia, Pennsylvania

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: *None*

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) DAVID W. BANKS
For Publisher

Sworn to and subscribed before me this 1st day of October, 1934.
SEAL JOHN F. THOMAS,
Notary Public
(My commission expires March 7, 1937)

First Grade Piano Collection

One of the best ways to keep young beginners enthusiastic about the study of the piano is to give them opportunity to delight themselves, their relatives and their friends with good, tuneful, attractive pieces well within their playing abilities. Every teacher of beginners knows the value of this and that is why Theodore Presser Co. again is providing another album of first grade piano pieces to supply the demand along these lines.

There will be a generous number of pieces in this collection and the teacher who wants to get acquainted with this volume as soon as it is published should place an advance of publication order now and gain advantage of the special price of 33 cents a copy, postpaid.

Merry Christmas x 12

Multiply your Christmas gift this year.

Let The Etude Music Magazine carry your Message of Christmas Cheer, "on the wings of song" every month for 1935. Every Etude reader knows the amazing uniformity of excellence The Etude has kept up year after year.

The 1935 Etude will be The Etude at its best.

All you have to do is to send us the name and address of your fortunate friend, with $2.00 and a request that we send also our joyous little Christmas greeting card proclaiming the glad news that The Etude will be forwarded a twelve-month to come—twelve splendid visits of the best music and musical thought of the times—and all for only $2.00.

The Vision of Scrooge

Stage Guide For Pantomime Performance

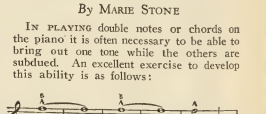
By William Baines

Last month we announced in these columns that "A Stage Manager's Guide" is now available giving full directions for action, scenery, costuming and lighting in presenting a pantomime performance of the popular Christmas cantata *The Vision of Scrooge* by William Baines. It is not a costly staging and can easily be arranged by almost any school or church organization. The pantomime requires but few characters and is performed as the cantata is sung by a chorus seated either at the sides or in front of the stage or platform. Here is a real novelty for your Christmas program. Rental price $1.00.

Tone Control for Double Notes

By Marie Stone

In playing double notes or chords on the piano it is often necessary to be able to bring out one tone while the others are subdued. An excellent exercise to develop this ability is as follows:



The upper note should be played with a firm, well curved fifth finger, and a heavy arm touch. The lower note should be played very softly, using a light finger touch. When this can be done easily, then both notes are to be played together.

This exercise is especially helpful for pupils who have difficulty in bringing out tuner melodies and should be practiced in various chord and finger combinations.

"There are two things in music which the English nation owes to no one else, the anthem and the glee."—Dr. J. C. Bridge.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Around the World in Music

No. 5—Spain

Fred, that Fat Boy

By Marion Schock

The B Sharp Music Club was assembled in Miss June's studio for its regular monthly meeting. Every member was a pupil of Miss June. The meeting was in order and the roll call completed with the exception of one name. Each member present had responded with a fact pertaining to Christoph Willibald Gluck, the composer they had studied at the previous meeting. The last name on the roll was Fred Wilson's.

"Fred Wilson," called the presiding officer. "Fred Wilson!"

There was no response.

"Fred Wilson is absent as usual!" Miss June's voice was disapproving.

"Oh, he'll be here in time for refreshments!" declared some one.

Miss June frowned. "How can we make that boy come in time to answer the roll call and stay through an entire meeting?" she asked the room in general. "He doesn't benefit by our club one bit. I will admit he plays the piano exceptionally well. His runs are a pleasure to listen to, they are so clear and light. And when he plays a chord he strikes the notes exactly at the same time and does not play it as an arpeggio unless it is meant to be one."

There were several guilty consciences in the room at Miss June's last remark.

"It is so nice, I think, to know something about the composers whose compositions we play," she continued, "and to store some musical facts away in our minds. I don't believe Fred ever opens his History of Music."

Noel Brown, seated over in a corner, declared he knew how to make Fred be present at the entire meeting next time.

"Well, Noel, do tell us," said Miss June.

"Serve the refreshments the first thing," said Noel with a grin.

"That's a fine idea!" agreed Miss June; "and we'll begin with this meeting."

The refreshment committee removed the cookies and lemonade from a closet at the rear of the studio; and they were passed around and enjoyed immensely. After all traces of them were removed the life of Ludwig Van Beethoven was studied. During the club's discussion of his habit of jotting down in note books ideas as they came to him, the door opened and some one said, "Here comes Fred, that fat boy."

Fred, who was extremely stout for a boy of twelve, entered the studio indolently, carrying his cap in his hand. "Good afternoon everybody," he said in a drawly voice. Then he dropped heavily into one of the folding chairs which groaned beneath him. He waited for the meeting to come to an end, following which he expected refreshments. Finally it was over.

(Continued on next page)

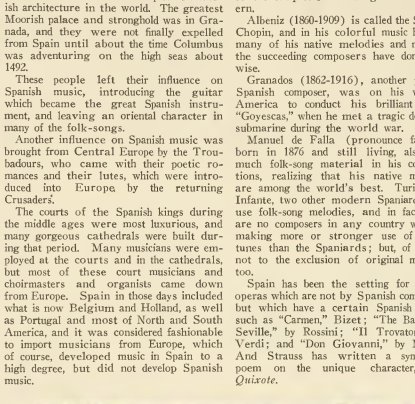
Spain is one of the most interesting countries of Europe and has had a long and varied history. Seville, one of its principal cities, was the capital of an old Roman province and many of the Spanish towns have Roman names. Saragossa, for instance, is said to have been originally Caesar Augusta.

The Moors entered Spain shortly after the seventh century and spread their dominions rapidly. They brought with them much science and art which they had gotten from the Greeks and Byzantines. They made Cordova the finest city in Europe at the time, and the great mosque at Cordova is still one of the finest examples of Moorish architecture in the world. The greatest Moorish palace and stronghold was in Granada, and they were not finally expelled from Spain until about the time Columbus was adventuring on the high seas about 1492.

These people left their influence on Spanish music, introducing the guitar which became the great Spanish instrument, and leaving an oriental character in many of the folk-songs.

Another influence on Spanish music was brought from Central Europe by the Troubadours, who came with their poetic romances and their lutes, which were introduced into Europe by the returning Crusaders.

The courts of the Spanish kings during the middle ages were most luxurious, and many gorgeous cathedrals were built during that period. Many musicians were employed at the courts and in the cathedrals, but most of these court musicians and choirmasters and organists came down from Europe. Spain in those days included what is now Belgium and Holland, as well as Portugal and most of North and South America, and it was considered fashionable to import musicians from Europe, which of course, developed music in Spain to a high degree, but did not develop Spanish music.



GARDENS OF THE ALCAZAR, SEVILLE, SPAIN

A large and valuable collection of musical manuscripts was collected in Portugal in the seventeenth century, but it was demolished by a severe earthquake in the next century, and thus a great many of the folk-tunes and dances, as well as church music, were lost forever, as there were no printed copies of these manuscripts.

Many of the folk-melodies of Spain were intended to be danced to, as well as sung, and Spain has become famous for her graceful dances. A collection of these folk-songs and dances was made by Pedrell, who is called the father of Spanish music, but he only lived in the nineteenth century, so the composers following him are modern.

Albeniz (1860-1909) is called the Spanish Chopin, and in his colorful music he used many of his native melodies and most of the succeeding composers have done likewise.

Granados (1862-1916), another popular Spanish composer, was on his way to America to conduct his brilliant opera, "Goyescas," when he met a tragic death by submarine during the world war.

Manuel de Falla (pronounce fall-ya), born in 1876 and still living, also uses much folk-song material in his compositions, realizing that his native melodies are among the world's best. Turina and Infante, two other modern Spaniards, also use folk-song melodies, and in fact there are no composers in any country who are making more or stronger use of native tunes than the Spaniards; but, of course, not to the exclusion of original melodies too.

Spain has been the setting for several operas which are not by Spanish composers, but which have a certain Spanish flavor, such as "Carmen," Bizet; "The Barber of Seville," by Rossini; "Il Trovatore," by Verdi; and "Don Giovanni," by Mozart. And Strauss has written a symphonic poem on the unique character, *Don Quixote*.

There are many records available which give a very comprehensive idea of Spanish music. From the folk-songs may be selected: *Espana Cani* (with castenets) on Victor No. 46420. *Cancion Andaluza* (sung by Schipa) on No. 6601. *La Cachucha* on 20986. *Seguidilla* (sung by Bori) on 1348. The seguidilla (pronounce say-gui-dil-ya) is one of the most famous of the Spanish dances. Yehudi Menuhin plays *Sierra Morena* on No. 6841.

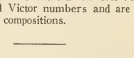
From the modern composers may be selected; *Jota* (pronounce ho-ta), a Spanish dance by de Falla, played by Kreisler on No. 1304; and by the same composer, *Nights in the Gardens of Spain*, for orchestra, on Nos. 9703-05.

Casals, the Spanish 'cellist, plays the *Intermezzo from "Goyescas,"* by Granados on 6636; and *Fete-Dieu a Seville*, by Albeniz (pronounce Al-bay-nith) is played by the Philadelphia Orchestra on No. 7158. These are all Victor numbers and are all very colorful compositions.

Street Cries

THE POP-CORN MAN

By Olga C. Moore



At the baseball game each day
George O'Conner wends his way.
As he sells pop-corn he calls,
"Had your corn today?"

"It's too fatt'ning," some one says,
But O'Conner starts to grin.
"Get your buttered pop-corn here—
It will keep you thin."

Rainy Days

By Marion Benson Matthews

The rain taps on the window pain
While Tom taps on the keys.

"We both make music," Tom declares,
"Now, Mother, tell me please

Which music would you rather hear,
The merry rain's or mine?"

"Well, Tom," his mother smiles, "today
Your music sounds quite fine.

"When every note is pure and clear,
It makes a sweet refrain,

"But when you thump and bang and bump,
I'd rather hear the rain."

JUNIOR ETUDE—(Continued)

Fred, The Fat Boy (Continued)

The members left the studio. The corners of Fred's mouth drooped while the other boys and girls had all they could do to keep from laughing right out loud at the way he had been fooled.

"Miss June didn't serve refreshments to-day, did she?" drawled Fred to Mary Joy, when they reached the street.

"Oh yes," returned Mary. "We had refreshments at the beginning of the meeting and hereafter shall always do the same."

There wasn't a member of the B Sharp Music Club who did not wonder what Fred would do about the next meeting. The month soon passed and this time Fred was at the studio before anyone else had arrived.

"The plan has succeeded," said Miss June to herself. "Fred is here; he will have to remain through the entire meeting or he will not be able to respond to the roll call at the next meeting. I have cautioned all the members not to tell him what composer we shall study to-day if he doesn't remain."

The meeting was in order; then came the roll call. The members, including Miss June, were anxious to hear Fred's response. Had he studied the life of Beethoven and if so what fact would he select to reply when his name was called?

Noel Brown responded with "Ludwig Van Beethoven was born in Bonn-on-Rhine in 1770." Guy Edwards, with "Beethoven's father was his first music teacher." Mary Joy, with "Beethoven wrote nine symphonies." Daisy Lucky, with "Beethoven's complete works comprise one hundred and thirty-eight opus numbers and about seventy unnumbered compositions." Fanny Miles, with "Beethoven kept a note book in which he jotted down ideas as they came to him." John Ralph, with "During his latter years Beethoven was deaf." Lois Smith, with "Beethoven died during a terrific thunderstorm at Vienna in 1827."

Now it was Fred Wilson's turn to respond. Everybody sat up straight and strained their ears. After a slight pause his drawly voice was heard, "Beethoven's mother was a cook."

Letter Box

DEAR JUNIOR ETUDE:

I have made a score card with which I practice my music. On my score card I have put what I am expected to practice each day of the week. On Tuesdays and Fridays I sight-read extra and review last year's pieces.

Our music club is going to give an operetta, and I am taking part in it.

From your friend,
MELVA CRAFT (Age 15),
South Carolina.

DEAR JUNIOR ETUDE:

We had a recital recently and everybody liked it very much. We presented the little playlet in the January, 1933, Junior Etude, and I took the part of the Snow Fairy. Everybody said they thought it was much more interesting than just a plain recital, when we just announce the name of our piece, play it and walk out. And all the pupils enjoyed being in the play, too.

From your friend,
VERA WEBER, Wisconsin.

DEAR JUNIOR ETUDE:

I belong to the Kreisler Chopin Club, and we have about fifteen members. We meet once a month and study about a composer and play his compositions; and we have splendid programs. We are sending you a picture of our club.

From your friend,
JEWEL PERKINS,
Georgia.

N. B. Unfortunately the picture was not clear enough to reproduce.

DEAR JUNIOR ETUDE:

I like the ETUDE so well that I have already renewed my subscription for three more years.

I have entered several of the JUNIOR ETUDE contests but have never won a prize but I sincerely enjoyed entering them. And now I will be too old to enter any of them again. Why not have a contest for those over fifteen? I am sure there are hundreds of others who have entered several contests who are now over fifteen, and who would like to enter another and try again.

From your friend,
CHRISTINE GRIFFIN (Age 15), Alabama.

N.B. Would any other Juniors, over fifteen, like to have a special contest? Write and express your opinions to the JUNIOR ETUDE.

DEAR JUNIOR ETUDE:

We have organized our music club and we call it the Joy Givers' Club. Our motto is "Give Joy with Music." We meet once a month at the homes of the members. We are taking up the "Little Biographies for Club Meetings" which appeared in so many of the JUNIOR ETUDE numbers.

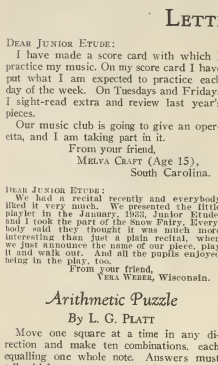
We hope to make our meetings as interesting as some of those we read about in the Club Corner.

From your friend,
SARA MATTOCK (Age 12).

Arithmetic Puzzle

By L. G. PLATT

Move one square at a time in any direction and make ten combinations, each equalling one whole note. Answers must tell which squares were used in each combination, and also give total for all squares.



Letter Box List

Letters have also been received from the following, which space does not permit printing: Peter Steiner, Zellamae Compton, Sarah Ellen Schmidt, Dorothy Baker, Marcus Willman, Sara Louise Lockwood, Harriet Tabancrick, Mayorita Southworth, Margaret Heilman, Janet Grant, June Albright, Glae Updike, Corley Jane Canfield, Lois Ruth, Jessie McCullough, Emily Nichols, Roberta Farr, Edith McPhillips, Iola Cover, Jane Croski.

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the neatest and best original essays or stories and answers to puzzles.

The subject for the essay or story this month is "My Favorite Instrument." It must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest.

All contributions must bear name and age of sender on upper left hand corner of paper, and the address on the upper right hand corner, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the fifteenth of November. The names of the prize winners and their contributions will be published in the February issue.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not comply with all of the foregoining conditions will not be considered.

Concerts on the Radio

(PRIZE WINNER)

There are many advantages gained by listening to concerts on the radio.

First, the inspiration acquired. One naturally becomes more interested in classical concerts in which beautiful selections are played.

Second, the intellectual advantage. The more we listen to good music the more we are able to understand and appreciate it. Also, the name of the composer of the piece, which is often important to know, is always given.

Third, the interpretation. If one is studying a piece, the interpretation of which is not fully understood, by listening to the same piece played on the radio one's interpretation may be improved.

Fourth, concentration and meditation, as much more can be gained when sitting quietly at home and listening for the real charm of the composition than when at a concert in a large auditorium where there is so much to distract the attention.

MARY STEWART MCGOGAN (Age 14),
North Carolina.

Concerts on the Radio

(PRIZE WINNER)

Concerts have made me appreciate the radio more than ever. The concerts on the radio are really a means of musical education, for you can listen to concerts by people in all parts of the world and compare their music; and when listening to an orchestra you can learn to pick out the various instruments and identify them.

In radio concerts I frequently hear compositions which I immediately wish to study. One time I was actually thrilled by a boy pianist of fifteen years, and I was so fascinated by one of the pieces he played that I bought it. And also I have learned from radio concerts to fully appreciate and understand all classical music and to recognize its value.

MARYBELLE REDIGER (Age 14),
Nebraska.

Concerts on the Radio

(PRIZE WINNER)

Did you, boys and girls, ever attend a concert in your overalls and gingham gowns? And did you ever sit on the floor when listening to a concert? My concerts are all attended in this manner, for mine are concerts on the radio.

As I sit on the floor in front of that magical machine, the radio, I listen to the inspiring concerts of the United States Army, Navy and Marine Bands, the great concerts by the best symphony orchestras, and the brilliant concerts of the instrumentalists and singers come drifting through the atmosphere to me, each one playing a fundamental part in my life, each one awakening newborn hopes within me.

Hats off! Hats off to concerts on the radio; for it is these that shall build the musical world of tomorrow.

JUNE ALBRIGHT (Age 14).
Oklahoma.

HONORABLE MENTION FOR JUNE ESSAYS:

Stanley B. Smith, Vinetta Boalton, Louraine Marts, Eileen Niemeier, Lois Niemeier, Ruth Frances Weidner, Olive Partridge, Kathryn Judd, Thomas Miller, Jr., Lelyn Albright, Dorothy Bend, Sarah Duff, Suzanne Johnson, Dorothy Thompson, Alice Salibe, Mary Murray, Augusta Vanderbeck, Georgeen Munson, Evelyn Sanderson, Marjorie Dillon, Vilette Wilmer, Dawson Gray, Bobby Hinchman, Betty Cornwell, Jack Fenwick, Delphine Dubinney, Gladys Henderson.

PRIZE WINNERS FOR JUNE PUZZLE:

LILA PECK WALKER (Age 12), North Carolina.

STANLEY B. SMITH (Age 13), Massachusetts.

EDYTHE GRADY (Age 12), Virginia.

HONORABLE MENTION FOR JUNE PUZZLE:

June Albright, Sylvia Ruth Mansfield, Frances Steiner, Phyllis Amazeen, Lee Howard, Thelma Smith, Lillian Hyatt, Anabel Overby, Margaretta Dunlap, Georgia Muth, Beatrice Benson, Harriet Underwood, Grace Hopkins, Martha Hopkins, Celia Henderson, Agnes May Murdock, Hilda Matthews, Anna Marie Maunderson, George Duff, Anelise Hinrth, Marianna Wagner, Evelyn Brock, Vinetta Boalton, Patricia R. Pooley.

JUNIORS OF PALO ALTO, CALIFORNIA, IN COSTUME RECITAL

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